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MANUSCRIPT

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KĀLIDĀSA'S ṚSIS

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Whenever a writer writes something, consciously or unconsciously he weaves his thoughts into it. His work is in a way an extension of his personality. His creation, it reflects his mind.

Unlike the modern writers Kālidāsa has said nothing about himself with the exception of a bare mention of his name in one of his ~~dramas~~ plays but in the course of his works he has left sufficient hints about his way of thinking, the working of his mind to sketch ~~about~~ out a picture of his personality, including what he likes and dislikes, his preferences and priorities.

A study of his works reveals that the Ṛsis occupy quite a substantial part of his thinking. As a matter of fact, the story of the best of his plays, the Abhijñānaśākuntala he has woven round Ṛsis, one Ṛsi who gives birth to Śakuntalā, another one who brings her up, still another one who pronounces a curse on her and the fourth one who affords her shelter after her repudiation.

The position of Ṛsis in Kālidāsa is that while some find a bare mention in his works in connection with some incident or the other, others find a detailed delineation or play a major role

Note : The references and the quotations in the article

(contd.....)

in his themes which runs through them to a considerable extent. In the first category too the Ṛṣis could be subdivided into two, those who fell a victim to the charm of the nymphs and those who could resist it. To the first subdivision belong Ṛṣis like Viśvāmitra and Mandakarṇi[1] who were enticed by Menakā and five nymphs[2] respectively. To the other belongs Sutīkṣṇa whom the blandishments of the nymphs were not able to corrupt as also[3]

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are from Kālidāsa's text as given in the Kālidāsagranthavali, edited by Rewa Prasad Dwivedi, Banaras Hindu University, Varanasi, 1976. The Act number from the dramas and the Canto number as also the verse number from the poems have been added to facilitate consulation from any other editions.

1. अनसूया -- अस्ति कोऽपि कौशिक इति गोत्रनामधेयो राजर्षिः । गौतमीतीरे पुरा किल तस्य राजर्षेः उग्रे तपसि वर्तमानस्य किमपि जातशङ्कैर्देवैर्मेनका नामाप्सराः प्रेषिता नियमविघ्नकारिणी । ततो वसन्तोदाररमणीये समये तस्या उन्मादयितुं स्मरं प्रेक्ष्य ---- ।

   Abhijnanasakuntala (Abh.S.), Act I, p.440.

2. पुरा स दर्भाङ्कुरमात्रवृत्तिरचरन् मृगैःसार्धमृषिर्मघोना ।
   समाधिभेदेन किलोपनीतः पञ्चाप्सरोयौवनकूटबन्धम् ।।

   Raghuvamsa (Raghu.), XIII. 39, p.205.

3. असौ तपस्यत्यपरस्तपस्वी नाम्ना सुतीक्ष्णश्चरितेन दान्तः ।
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   नालं विकर्तुं जनितेन्द्रशङ्कं सुराङ्गनाविभ्रमचेष्टितानि ।।

   ibid., XIII.42, p.205.

Tṛṇabindu who felt so bad with the nymph Hariṇī that he cursed her to be born a mortal female on the earth.[4]

Kālidāsa utilizes the opportunity of describing Rāma's return to Ayodhyā in the aerial car for referring to a number of Ṛṣis and their Āśramas as the car overflies them. Apart from the Ṛṣis referred to above, with the exception of Viśvāmitra, those who find mention in the description are Agastya, not referred to by name but by his unique actions of displacing Nahuṣa with a mere brown from the position of Indrahood and clearing turbine water[5] and Śarabhaṅga who made an oblation of his own body

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4. चरतः किल दुश्चरं तपस्तृणबिन्दोः परिशङ्कितः पुरा ।
प्रजिघाय समाधिभेदिनीं हरिस्मै हरिणीं सुराङ्गनाम् ।।
स तपः प्रतिबन्धमन्युना प्रमुखाविष्कृत चारु विभ्रमाम् ।
अशपद्भव मानुषीति ताम्,

Ragh, VIII.80, p.163.

The reference to Hariṇī occurs in the context of Indumatī's sudden death from the accidental fall of a wreath from Nārada's Vīṇā. Vasiṣtha in his words of consolation to Aja recounts the incident to tell him of the actual position with his wife, who, being in reality a nympth turned into a human being through curse, had to go back to heaven. The inevitability of it he should accept and not grieve. The curse was limited on entreaties by the nymph by the sage to the sight of divine flowers.

ibid. XIII.412, p.205.

5. भूभेदमात्रेण पदान्मघोनः प्रभ्रंशयां यो नहुषं चकार ।
तस्याविलाम्भः परिशुद्धिहेतोर्भौमोऽम्भुनेः स्थान परिग्रहोऽयम् ।।

ibid., XIII.45, p.206.

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ibid., XIII.45, p.206.

consecrated with Mantras into the holy fire having for long propitiated it with sacred fuel.[6]

The Ṛṣis in the second category, those who find detailed delineation or even if no detailed delineation, play a major role in his works, can ~~be~~, on the basis of their temperament and behaviour be divided into two, those of the fierce type and those of the benign type. In the first category can be put Ṛṣis like Durvāsas and Paraśurama and in the second Ṛṣis like Kaṇva, Mārīca, Vālmīki and Vasiṣṭha.

Durvāsas who had earned the reputation of quickly flying into rage, सुलभकोपो महर्षिः,[7] finds mention in Kālidāsan works at least twice, once, in the context of the pronouncement of the curse on the absent-minded Śakuntalā who could not notice his presence through properly announced : अयमहं भो;[8] the curse that changed the very course of her life and the other time in the context of Lakṣmaṇa ~~on~~ appearing at Rāma's door violating the condition for fear of the curse of Durvasas who had come to see Rama भीतो दुर्वाससः शापाद्रामसन्दर्शनार्थिनः ,[9] that while Kāla in the guise of a Muni would

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6. अदः शरण्यं शरभङ्गनाम्नस्तपोवनं पावनमाहिताग्नेः ।
चिराय सन्तर्प्य समिद्भिरग्निं यो मन्त्रपूतां तनुमप्यहौषीत् ।।
-- ibid., XIII.45, p.206.

7. Abh.S., p.478.

8. ibid., Act IV, p.477.

9. Raghu., XV.94, p.227.

be having secret discussions with the latter anybody seeing them would have to be discarded.

Like Durvāsas Parasurāma too is mentioned twice. First time in the context of his sudden appearance and challenge to Rāma, being incensed at the latter's breaking of Śiva's bow at the the Sītā Svayamvara ~~to put the string on his bow and to pull it~~ ~~which he did and~~ sparing his life, he being a Brahmana, barred his way to the regions लोकस्, earned by him through sacrifices saving for him his movement, गति, at his request, he having been allowed to choose between the two.[10] [11] The second time in the context of Rāma's command to Laksmana to drop Sītā in the forest. Laksmana had heard of Parasurāma having dealt a blow to his mother as to a foe at the command of his father : स शुश्रुवान् मातरि भार्गवेण पितुर्नियोगात् प्रहृतं विषह्य — [12] He agreed to do what his brother had asked him to . Killing by

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10. मैथिलस्य धनुरन्यपार्थिवैस्त्वं किलानमितपूर्वमेकणाः ।
तन्निशम्य भवता समर्थये वीर्यशुल्कमिव भग्नमात्मनः ।।
ibid., XI.72, p.189.

11. न प्रहर्तुमलमस्मि निर्दयं विप्र इत्यभिभवत्यपि त्वयि ।
शंस किं गतिमनेन पत्त्रिणा हन्मि लोकमुत ते मखार्जितम् ।।
ibid., XI.84, p.190.

12. ibid., XIV.46, p.215.

Paraśurāma of his mother by cutting off of her head is referred to at his sudden appearance before Rāma as mentioned above : पितुः शासने स्थितिमिदो पि तस्थुषा वेपमान जननी शिरश्छिदा [13]. He is described as रोषपरुषात्मन्,[14] stern in rage and unkind, merciless : येन प्रागजीयत घृणा ततो मही [15]. who first subdued the feeling of kindness and then overcame the earth.

Apart from being mentioned in the context of being enticed by Menakā, Viśvāmitra also finds mention in the context of asking for Rāma for warding off obstruction to his sacrifice[16] on the conclusion of which he took him together with Lakṣmaṇa (who had accompanied) from Ayodhyā to Mithilā on an invitation from Janaka to take part in a sacrifice. When the same was over, he conveyed to Janaka Rāma's wish to see the bow. Feeling unsure of his capacity to handle it for his tender age, he could somehow persuade himself to do so by the confidence expressed in him by the sage which he fully justified by lifting the bow and putting the string on it. While taking Rāma and Lakṣmaṇa from Ayodhyā to his Asrama the sage is said to have been telling them old tales, पूर्ववृत्तकथितैः, he being well-versed in legendary core : पुराविदः[17]

13-15. ibid., XI.65, p.188.

16. कौशिकेन स किल क्षितीश्वरो राममध्वरविघातशान्तये ।
काकपक्षधरमेत्य याचितस्तेजसां हि न वयः समीक्ष्यते ॥
ibid., XI.1., p.183.

17. ibid., XI.10, p.183.

Of benign Ṛṣis out to help people in distress, first may be taken up Kaṇva who picks up an infant Śakuntalā whom even her mother had forsaken उज्झितायाः, and brings her up and adopts her as his daughter : शरीरसंवर्धनादिभिस्तातकाश्ययोऽस्याः पिता[18], though unmarried, शाश्वते ब्रह्मणि स्थितः . He looks to her well-being. Sensing that some evil is to befall her he goes on a pilgrimage to Somatīrtha to mitigate it. When of age, he thinks of finding for her a suitable match : अनुरूपवरप्रदाने सङ्कल्पः[19], सङ्कल्पितं प्रथममेव मया त्वदर्थे भर्तारमात्मसदृशं सुकृतैर्गता त्वम्[20].

Overflowing with the milk of human kindness, he approves of Śakuntalā's choice made in his absence, without his knowledge and consent and sends her to her husband's home with all the blessings and words of advice. He feels her absence as any father would do. Though a recluse given to hard penance, तपश्चरणपीडितं तातशरीरम्[21], he gives himself over to so much of emotion that it comes to stand in the way of his practice of austerities : कश्यपः - वत्से ! उपरुध्यते तपोऽनुष्ठानम्[22]. He is a picture of kindness, gentleness and holiness, the picture that Kālidāsa draws with a consummate skill.

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18. Abh.S., Act I, p.440.

19. ibid.

20. ibid., Act IV, p.488.

21. ibid., p.493.

22. ibid., p.492.

It was Kālidāsa's penetrating vision which could bring forth a Ṛṣi when Śakuntalā was forsaken by her mother. It is that same vision which could bring forth another Ṛṣi, this time Mārīca, interestingly of the same Gotra as Kaṇva : दुष्यन्तः - भगवन् ! इमामाशाकरीं वः प्रत्यादिशन्नपराद्धोऽस्मि युष्मत्सगोत्रस्य कण्वस्य ~ [23] when she was forsaken by her husband. He gave her shelter and brought up, as she was earlier by Kaṇva, her son whose rites also he performed[24] and solicitous of his wellbeing gave him a protective rosary, रक्षा करण्डक which when picked up by a person from the earth other than one's own self or parents would turn into a snake and bite.[25] It was in his Āśrama that Śakuntalā came to be united with her husband. It is he who gives the forecast about Duṣyant's son that he is going to a Cakravartin : तथा भाविनमेनं चक्रवर्तिनमवगच्छतु भवान्[26] to be called Bharata by bringing about the welfare of his subjects, though called Sarvadamana in the Āśrama : पुनर्यास्यात्माख्यां भरत इतिलोकस्य भरणात् ~ [27]

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23. ibid., Act VII, p.557.

24. मारीचः -- वत्स ! कच्चिदभिनन्दितस्त्वया विधिवदस्माभिरनुष्ठितजातकर्मादिक्रियः पुत्र एष शाकुन्तलेयः ?
राजा -- भगवता कृतसंस्कारे सर्वमस्मिन्नाशास्महे ।
ibid., p.558.

25. ibid., p.551.

26-27. ibid., p.558.

It is given to the Ṛṣis of Kālidāsa to give shelter and protection to the forsaken, the cast out. After Kaṇva and Mārīca comes Vālmīki. While her husband forsakes Sītā in an advanced stage of pregnancy in a dreary forest, it is Vālmīki who following her cries, तद्रुदितानुसारी [28], comes to her and takes her to his Āśrama. So intensely does he feel for the hapless lady that he is resentful of Rāma for being unreasonable to her for no cause : त्वां प्रत्यकस्मात् कलुषप्रवृत्तावस्त्येव मन्युर्यरताग्रजे मे ——— [29]. He acts as a father to her and asks her to feel that she has come to her father's house with only a different location. Then he was a father to her in acknowledge by Rāma as well e when he speaks of Sītā as his (Vālmīki's) daughter - in - law : तात शुद्धा समक्षं नः स्नुषा ते जातवेदसि [30]. With none to look to, it was Vālmīki who had come to Sītā's rescue. So complete was his owning of Sītā and the intensity of his desire that she should be rehabilitated that when Rāma offered him his kingdom [31] on being told by Kuśa and Lava that the Rāmāyaṇa ~~singing~~ that they were singing and which had captivated his heart was composed by him (Vālmīki) he, the tender-hearted one, कारुणिकः asked for only the acceptance by him of Sītā: ऋषिः कारुणिको वव्रे सीतायाः सम्परिग्रहम् [32]. On Rāma promising that he

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28. Raghu., XIV.70, p.217.

29. ibid. XIV.73, p.217.

30. ibid., XV.72, p.225.

31. अथ सावरजो रामः प्राचेतसमुपेयिवान् ।
ऊरीकृत्यात्मनो देहं राज्यमस्मै न्यवेदयत् ॥
ibid., XV.70, p.225.

32. ibid. XV.71, p.225.

would do so, on the condition that she should convince his subjects of the purity of her character, he has her brought ~~from~~ from his Āśrama through his pupils much in the same way as he would his superhuman power सिद्धि through the austerities : शिष्यै-रानाययामास स्वसिद्धिं नियमैरिव [33]. To refer to Sītā as the very सिद्धि , the सिद्धि which is achieved through hard penance is the height of owning somebody. Of all the sages and seers of Kālidāsa it was given to only the two, Kaṇva and Vālmīki to so completely own those forsaken by mother and husband that one, Śakuntalā for the former becomes his very life-breath भगवतः कण्वस्य कुलपतेरुच्छ्वसितम् [34] and the other Sītā, for the latter his very superhuman power, सिद्धि . Vālmīki also performs the sacraments according to Śāstraic rites of Sītā's sons, teaches them the Vedas with their subordinate subjects and makes them sing his own composition, the first foot-step of the poets :

> स संस्कारैरभिप्रेत्य मैथिलेयौ यथाविधि ।
> साङ्गं च वेदमध्याप्य किञ्चिदुत्क्रान्तशैशवौ ।।
> स्वकृतिं गापयामास कविप्रथमपद्धतिम् ।।[35]

The next one in the series of giving shelter is Cyavana in whose Āśrama Urvaśī leaves her son secretly as a trust with Satyavatī, one of the female ascetics, as soon delivered on account

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33. ibid., XV.74, p.225.

34. Abh.Ś., Act.III,p.459.

35. Raghu., XV.31,p.221.

of the compulsion of the curse that she would have to be back in heaven the moment she were to see his face : उर्वशी -- ततो महाराजवियोगभीरुतया जातमात्र एव विधागमनिमित्तं भगवतश्च्यवनस्याश्रमे एष पुत्रक आयाथा: सत्यवत्या हस्ते अप्रकाशं निक्षिप्त: .[36]

It is the sage who performs his birth rites : जातकर्मादि विधानं तदस्य भगवता च्यवनेनाशेषमनुष्ठितम् -- teaches him and trains him in archery : गृहीतविद्य: धनुर्वेदे ऽभिविनीत: .[37]

Every Āśrama has ~~the~~ its code of conduct. Anyone violating it has no place in it. Both Sarvadamana and Āyus being Kṣatriya lads had violated it in that they were found to have been oppressing the animals and birds (in it). Theirs was the आश्रमविरुद्धवृत्ति .[38] They, therefore, had to leave their respective Āśramas. In the case of one, things were so arranged that the father took him away. In the case of the other, he was returned to his mother under the orders of the sage : तत उपलब्धवृत्तान्तेन च्यवनेनाहं समादिष्टा -- नियतिय एनमुर्वशीहस्ते न्यासमिति.[39]

The creatures in the Āśrama, were looked upon as the very children of the hermits : न: अपत्यनिर्विशेषाणि सत्वानि --[40]

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36. Vikramorvasiya (Vikr.), Act.V, p.418.

37. ibid., p.414.

38. Abh.S., Act VII, p.549.

39. Vikr., Act V, p.415.

40. Abh.S., Act VII, p.549.

Even if wild, they would get tamed by contact with the hermits : तपस्विसंसर्गं विनीतसत्त्वे तपोवने [41] and were not to be killed. That is why the request of the hermits to Dusyanta not to kill the Āśrama deer : आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः [42].

The meditation, ध्यान that they practise, that the Rsis come to have superhuman powers. The seers, they are able to see through the past, present and the future with their eye of knowledge [43] which they come to acquire through ध्यान or प्रणिधान [44]. When Dilīpa approaches Vasistha and tells him of his issuelessness, he goes into meditation for a moment ; क्षणमात्रमृषिस्तस्थौ ध्यानस्ति-

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41. Raghu., XIV.75, p.217.

42. ibid., Act I, p.431.

43. पुरुषस्य पदेष्वजन्मनः समतीतं च भवच्च भाविच ।
त हि निष्प्रतिघेन चक्षुषा त्रितयालोकमयेन पश्यति ॥
Raghu., VIII.78, p.163.

Though said with reference to Vasistha it can apply to any Rsi.

44. There is an picturesque description of the meditation practised by the Rsis through the posture called Vīra, requiring as it does tremendous fortitude with its total stillness in the context of the mention of the penance grove of Atri by Rāma on the way from Laṅkā to Ayodhyā. It is said that even the trees standing in the middle altars with their stillness for absence of wind appear to be practising Yoga :

वीरासनैर्ध्यानगुणामृषीणाममी समध्यासितवेदिमध्याः ।
निवातनिष्कम्पतया विभान्ति योगाधिरूढा इव जास्विनोऽपि ॥
Raghu., XIII.52, p.206.

मितलोचन:[45] and then everything is clear to him : सोऽपश्यत् प्रणिधानेन सन्तते: स्तम्भकारणम्.[46] The issuelessness is due to the curse that the divine cow had pronounced on him due to her noncircumambulation by the king on his way to the earth.[47] The sad condition of Aja at the sudden loss also of his wife he comes to know while in his Āśrama through meditation : प्रणिधानाद्गुरुराश्रमस्थित:... विजज्ञिवान् ~ .[48] Vālmīki too comes to know through meditation जाने विसृष्टां प्रणिधानतस्त्वां मिथ्यापवादक्षुभितेन भर्त्रा ~ .[49] of the foresaking of Sītā by her husband disturbed by false slander. Mārīca too comes to know through meditation, when Menakā comes to his wife Dākṣāyanī with repudiated Śakuntalā that she has been refused by Duṣyanta on account of Durvāsa's curse which is to terminate with the ~~sixgh~~ sight of the ~~R~~ ring :

यदेवाप्सरस्तीर्थावतरणात्प्रत्याख्यानवैक्लव्यां शकुन्तलामादाय मेनका दाक्षायणीमुपगता तदेव ध्यानादवगतोऽस्मि दुर्वासस: शापादियं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा, नान्यथेति, स चायमङ्गुलीयकदर्शनावसान:.[50]

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45. ibid., I.73, p.109.

46. ibid., I.74, p.109.

47. धर्मलोपभयाद्राज्ञीमृतुस्नातामिमां स्मरन् ।
प्रदक्षिणक्रियार्हायां तस्यां त्वं साधु नाचर: ।।
अवजानासि मां यस्मादतस्ते न भविष्यति ।
मत्प्रसूतिमनाराध्य प्रजेति त्वां शशाप सा ।।
ibid., I.

48. ibid., VIII.75, p.163.

49. ibid., XIV.72, p.217.

50. Abh.S., Act VII, p.557.

In the Abhijñanaśākuntala at the time of Śakuntalā's departure when the two sons of the Ṛṣis, the Ṛṣikumāras, go, on being asked by Kaṇva to gather for Śakuntalā flowers from trees something ususual happens. The trees bring forth to them the silken garment, the lac dye as also the ornaments which are the presents from sylvan deities through the trees for the departing lady.[51] Due to his power even the trees are at the command of Kaṇva and render him service, the सेवा , referred to a Ṛṣis Kumāra : एह्येहि, अभिषेकोत्तीर्णाय भगवते काश्यपाय निवेदयाव यावदिमां वनस्पतिसेवाम् .[52] When Duṣyanta enquires of the sages escorting Śakuntalā of the well-being of Kaṇva their reply is that those possessed of the superhuman powers have their well-being under their control : स्वाधीनकुशलाः सिद्धिमन्तः.[53]

Through their सिद्धि , the superhuman power itself they can ward off any evil. In their presence the evilminded demons can cause no obstruction to the sacrifices. The Ṛṣis Kumāras while approaching Duṣyanta with the request to stay on in the Āśrama for a few days refer to the fact of the absence of Kulapati (Kanva) for the obstruction to their sacrifices : तत्रभवतः कुलपतेरसान्निध्याद्रक्षांसि न इष्टिविघ्नमुत्पादयन्ति —.[54] Had Kaṇva been

51. क्षौमं केनचिदिन्दुपाण्डु तरुणा माङ्गल्यमाविष्कृतं
निष्ठ्यूतश्चरणोपभोगसुलभो लाक्षारसः केनचित् ।
अन्येभ्यो वनदेवताकरतलैरापर्वभागोत्थितै-
र्दत्तान्याभरणानि तत्किसलयोद्भेदप्रतिद्वन्द्विभिः ॥
ibid., Act IV, p.485.

52. ibid.

53. ibid., Act V, p.501.

54. ibid., Act II, p.456.

present, the demons, as is deducible from their remarks, would not have been able to do so and through his superhuman power itself he would have kept them at bay.

It was this superhuman power again which had enabled him to know what had a happened to Śakuntalā and why. At the suggestion of Aditi after the union of Duṣyanta and Śakuntalā that Kaṇva be made acquainted with the accomplishment of the wishes of his daughter Marīca's comment is : तपःप्रभावात् प्रत्यक्षं सर्वमेव तत्रभवतः — [55], through the power of penance everything is present before the eyes of His Reverence, thus solving the mystery as to why Kaṇva whose very life ~~be~~ breath Sakuntala was : सा खलु भगवतः कण्वस्य कुलपतेरुच्छ्वसितम् [56], had not reacted at the most cruel treatment that Duṣyanta had meted out to her. This also comes as an explanation to Duṣyanta as to why the sage had not been very angry with him : अत एव खलु मम नाति क्रुद्धो मुनिः — [57]. Though realizing that Kaṇva is in the know of everything Marīca agrees with Aditi's suggestion to convey the news to him and asks Gālava to go by the aerial path for the purpose : गालव ! इदानीमेव विहायसा गत्वा तत्रभवते कण्वाय प्रियमावेदय [58]. Going by the aerial path also is a proof positive of the superhuman power of the Ṛṣis.

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55. ibid., Act VII, p.559.
56. ibid., Act III, p.459.
57. ibid., Act VII, p.559.
58. ibid.

The superhuman power is referred to in the Raghuvaṁśa as well. When Dilīpa goes to Vasiṣṭha's Āśrama and has to stay on there for some time to render service to Nandinī, the latter makes arrangement for his stay that is suited to a forest life though having तपःसिद्धि , superhuman power due to ripe asceticism, (he could well have made other types of arrangments as well which could have been befitting his royal status) :

तस्यामपि तपःसिद्धौ नियमापेक्षया मुनिः ।
कल्पयित्वा कल्पयामास वन्यामेवास्य संविधाम् ॥ [59]

The Ṛṣi was so powerful that his animals were safe from attack from any quarter. Nandinī refers to this when she calls out to the king expecting the swoop of the lion of him, to get up and the the king does not find the lion. According to Nandinī on account of the ~~the~~ power of the Ṛṣi even the god of death cannot strike her, much less other destructive animals : ऋषिप्रभावान्मयि-नान्तकोऽपि प्रभुः प्रहर्तुं किमुतान्यहिंस्राः। [60]

Kālidāsa's study reveals that there were certain Ṛṣis who were associated with some royal families as their preceptors. As Kulagurus they looked to their wellbeing. Whenever the kings were in difficulty, they repaired to them for help and ~~xxxx~~ assistance which they provided through advice and spiritual power: One such Ṛṣi was Vasiṣṭha. Dilīpa refers to his above mentioned

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59. Raghu., I.94, p.111.

60. ibid., II.62, p.117.

dual role for him and his family. He is the averter for him of the divine and man-made calamities : दैवीनां मानुषीणां च प्रतिहर्ता त्वमापदाम्।[61] Through his Mantras alone he would ~~it is~~ comfit his enemies : तव मन्त्रकृतो मन्त्रैर्दूरात्प्रशमितारिभिः।[62] For the scions of the race of Iksvāku the achievement of anything difficult just depended on him : इक्ष्वाकूणां दुरापेऽर्थे त्वदधीना हि सिद्धयः।[63]

The efficacy of the Mantras of Vasistha is referred to in the case of king Atithi, the son of Kuśa too with the only difference that there is no mention of the futility of the arrows : प्रत्यादिश्यन्त इव मे दृष्टलक्ष्यामदः शराः।[64] There is reference, however, of the combination of the two, the Mantras and the arrows which would accomplish just anything :

वसिष्ठस्य गुरोर्मन्त्राः सायकास्तस्य धन्विनः।
किं तत्साध्यं यदुभये साधयेयुर्न सङ्गताः ॥[65]

While in the case of Dilīpa he himself goes to Vasistha and places his problem before him, in the case of his grandson Aja it is Vasistha who sends one of his pupils with words of consolation to steady him while he was completely distraught at the sudden loss of his beloved wife so much so that he had lost all

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61. ibid., I.60, p.108.

62. ibid., I.61, p.108.

63. ibid., I.72, p.109.

64. ibid., I.61, p.108.

65. ibid., XVII.38, p.239.

interest in life.[66] Nobody had reported the condition of the king to the Ṛṣi. He had come to know, as stated earlier of it while in his Āśrama through contemplation and thinking that as the family preceptor it is his duty to stablize the king he sent his pupil, showing thereby as to how solicitious he could be as family priest of the king and what kind of relationship subsisted between the two. So considerate is he of the disturbed condition of the king that he would have himself come along to him but for the fact that he is tied up with a sacrifice which was still unfinished : [67]

Since the Ṛṣis as preceptors were doing so much for the kings, it was but natural that they (the kings) should show them utmost respect. When they see Vasiṣṭha and Arundhatī, Dilīpa and Sudakṣiṇā fall at their feet : [68] It is only after Vasiṣṭha had allowed him that he takes Nandinī's milk that she had offered him : [69]

It was not only to the family preceptors, the कुलगुरु s, alone

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66. ibid., VII.75, p.163.

67. ibid., VIII.76, p.163.

68. ibid., I.57, p.107.

69. ibid., II.69, p.118.

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It was not only to the family preceptors, the कुलगुरु, alone

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66. अभिषङ्गजडं विजशिवानिति शिष्येण किलान्वबोधयत् ।
ibid., VII.75, p.163.

67. ibid., VIII.76, p.163.

68. ibid., I.57, p.107.

69. ibid., II.69, p.118.

that the utmost respect was shown even by the mightiest of the mighty, it was shown to any Ṛṣi, even in absentia. When the young sages like Śārṅgarava and Śāradvata in Kaṇva's Āśrama proceed to tell Duṣyanta of his message, Duṣyanta says : किमज्ञापयति भगवान्[70], what does His Reverence command ? He always addresses Marica as भगवन्[71]. Not only to a Ṛṣi, the respect would be shown even to his pupils. An emperor like Raghu would himself come out to receive a young graduand like Kautsa, the pupil of the sage Varatantu with an honorific offering.[72] When the young sages Śārṅgarava and Śāradvata approach Duṣyanta, he is found already to have left his seat and waiting for them : पुरोहितः -- भो भोस्तपस्विनः ! असावत्रभवान्.. प्रागेवमुक्तासनो वः प्रतिपालयति.[73] He also bows to them : सर्वान् अभिवादयते.[74] Earlier he asks the royal priest to himself introduce them to him after receiving them with Vedic rites while he would wait for them in a place proper for meeting the ascetics.[75]

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70. Abh.S., Act V, p.501.
71. ibid., Act VII, p.557-8. When Marica asks Dusyanta to leave for his capital he says :

    यदाज्ञापयति भगवान्.

72. स मृण्मये वीतहिरण्मयत्वात्पात्रे निधायार्घ्यमनर्घशीलः ।
    श्रुतप्रकाशं यशसा प्रकाशः प्रत्युज्जगामातिथिभातिथेयः ॥

    Raghu, V.2, p.134.

73. Abh.S., Act V, p.501.
74. ibid.
75. राजा -- तेन हि मद्वचनाद्विज्ञाप्यतामुपाध्यायः सोमरातः अमूनाश्रमवासिनः श्रौतेन विधिना सत्कृत्य स्वयमेव प्रवेशयितुमर्हति इति । अहमप्यत्र तपस्विदर्शनोचिते प्रदेशे स्थितः प्रतिपालयामि ।

    Abh.S., Act.V, p.498.

As the preceptors were exerting so much for the kings even to the extent of using their spiritual power for their well-being acquired by them after hard penance and austerities, they could not evidently put up with any kind of offence or dereliction on their part. They probably would have flared up at this which would have brought the chill down the spine of the Kings for, anything could happen to them then. The lion in his advice to Dilīpa to desist from offering himself in exchange for the cow refers to this वधेयधेनोरपराकपण्डाद् गुरोः कृशानुप्रतिमाद् विभेषि[76], in case you dread the fire-like preceptor who with an only cow will be burning with anger at your offence.

While some of the Ṛṣis were family priests to the kings, the others were having friendly relations with them. Vālmīki while addressing Sita refers to his friendship with her father-in-law (Daśaratha) : तवोरुकीर्तिः श्वशुरः सखा मे[77] (which is an addition reason for him to be kind to her). The fact is referred to again in the context of the performance of the purificatory ceremonies of Lava and Kuśa where in addition to Daśaratha he is said to be a friend of Janaka as well : सखा दशरथस्यापि जनकस्य च मन्त्रकृत्[78]. Viśvāmitra too is referred to as the friend of Daśaratha : पूर्ववृत्तकथितैः पुराविदः सानुजः पितृसखस्य राघवः[79]. The word सखा here for a friend carries in it an element of intimacy.

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76. Raghu., II.49, p.116.
77. ibid., XIV.74, p.219.
78. ibid., XV.31, p.221.
79. ibid., XI.10,p.183.

The Ṛṣis seemed to have very long lives. In the Raghuvaṁśa there is mention first time to Vasiṣṭha in the context of Dilīpa. The last time that he is mentioned is in the context of Atithi, the son of Kuśa who is seventh in line from Dilīpa. It is interesting that the same Ṛṣi continues for seven generations.

As for the word Ṛṣi it is variously used. Sometimes the same person is referred to as Ṛṣi at one place and Muni at another. The sons of Ṛṣis, the Ṛṣikumāras, coming to Duṣyanta with the request to stay in the Āśrama refer to Kanva as Maharṣi : तत्र-भवत: कण्वस्य महर्षे रसान्निध्यात् [80]. At other places he is referred to as Muni, e.g. अनुयास्यन् मुनितनयाम्,[81] अत: खलु मम नातिक्रुद्धो ——— मुनि: [82]. It is not only the holiest of the holy like Kaṇva or Mārīca, who are referred to as Ṛṣis, even their young pupils are done so. Duṣyanta refers to them as such : वेत्रवति ! किमुद्दिश्य भगवता काश्यपेन मत्सकाशमृषय: प्रेषिता: स्यु: [83]. for what purpose the revered Kāśyapa would have sent the seers to him. Vetravatī too calls them as such : सुचरितनन्दिन ऋषयो देवं समाजयितुमागता इति तर्कयामि [84], methinks rejoicing at the good conduct of His Majesty the seers have come to congratulate him; also देव प्रसन्नमुखवर्णा दृश्यन्ते, जानामि विश्रब्धकार्या ऋषय: ——— [85], the seers have bright

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80. Abh.S., Act II, p.456.
81. ibid., Act I, p.442.
82. ibid., Act VII, p.559.
83. ibid., Act V, p.498.
84. ibid.
85. ibid., Act V, p.500.

facial expression, methinks, they have come on peaceful errand. The royal priest presenting them to the king refers to them as तपस्विन् : एते विधिवदर्चितास्तपस्विन: [86], here are the ascetics given due honour. The king enquiring of them of the wellbeing of the inhabitants of the Āśrama refers to them as Munis : अपि निर्विघ्नतपसो मुनय: [87]? That the ascetics were also called Ṛṣis is clear from their sons being referred to as Ṛṣikumāras or Ṛṣikumārakas.[88] That the words Ṛṣi and Muni were promiscuously used is also clear from the seven Ṛṣis sent by Śiva to Himālaya for begging the hand of his daughter for him. They are referred to at one place as Ṛṣis : ऋषी, ज्योतिर्मयान् सप्त सस्मार स्मरशासन: [89] and at another place as Munis : गगनादवतीर्णा सा --- रेजे मुनिपरम्परा [90].

~~Vasx~~

~~Visvamitra~~

The same also is clear from Viśvāmitra being referred to in the Raghuvaṁśa as Ṛṣi in some places and Muni in the same context : धन्विनो तमृषिमन्वगच्छताम्[91], नेतुमैच्छदृषि:[92], तत्र दीक्षितमृषिं[93] ररक्षतु: प्रत्युवाच तमृषिर्निशम्यताम्[94] and Muni in others: तं दिदेश मुनये सलक्ष्मणम्[95], मुनेस्तौ प्रपद्य पदवीम्[96], विषयो: पथि मुनिप्रदिष्टयो:[97], मुने: प्रापदस्त्रम्[98], आससाद मुनि: --- शिष्यवर्गपरिकल्पितार्हणम्[99], राघवान्वितमुपस्थितं मुनिम्.

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86. ibid., Act V, p.501.
87. ibid.
88. ibid., Act II, p.455; Act IV, p.485.
89. Ku.Sam., VI.3,p.76.
90. ibid. VI.49, p.80.
91. Raghu., XI.5, p.183.
92. ibid., XI.6, p.183.
93. ibid., XI.24, p.185.
94. ibid., XI.41, p.186.
95. ibid., XI.2, p.183.
96. ibid., XI.7, p.183.
97. ibid., XI.21, p.184.
98. ibid., XI.23, p.185.
99. ibid., XI.35, p.186.

A further proof for this are the remarks of one of the two Ṛsikumāras who came to the king with the request to stay in the Āśrama for a few days. The majestic figure of the king at the first sight so impresses him that he finds him in no way different from Ṛsis : उपपन्नमेतद् ऋषिभ्यो नातिभिन्ने राजनि .[100] Finding in him all that goes with a holy person he calls him in the subsequent remarks as मुनि with the only difference that the word राजन् precedes it : पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः .[101] At a number of places Duṣyanta for his being a Kṣatriya is called राजर्षि . The same is the case with Viśvāmitra. The above analysis would lead us to conclude that according to Kālidāsa all the holy people in the Āśrama, the Tāpasas, could be alternatively designated as Ṛsis, seers or Munis, sages, possessing as they did through the austerities that they practised the characteristics of both. The only difference between them and the seniors like Kaṇva, Mārīca, Viśvāmitra and so on was that they were almost always referred to with the honorifies like भगवान्, तत्र भवान् . Further, they were not simply called ऋषि they were called महर्षि.

Some of the Ṛsis like Vasiṣṭha, Mārīca and others were married and had wives like Arundhatī and Aditi, who were themselves highly

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100. Abh.S., Act II, p.455.

101. ibid.

revered for their spiritual attainments.[102] While one, Arundhatī, sitting behind her husband is compared to Svāhā, the wife of Agni : अकसितमरुन्धत्या स्वाहेव हविर्भुजम् — the other, Aditi is spoken of as ~~akki~~ sharing the offerings in the sacrifices with her husband : यज्ञभागेश्वरम् --- द्वन्द्वं दक्षमरीचिसम्भवम् — . The householder's life came in no way in the performance of austerities

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102. Raghu, I.56, p.107. Interestingly the word used for here is हविर्भुज which is just the right one to compare the Rsi with.

The couple born of Daksa and Marici is said to be removed just one degree from the Creator :

द्वन्द्वं दक्षमरीचिसम्भवमितं तत्स्रष्टुरेकान्तरम्

Abh.S., Act VII,p.556.

As a devoted wife Daksayani wants to know from her husband the duties of the wives devoted to the husbands which he explains to her with other wives of the Rsis :

मातलिः -- अये वृद्धशाकल्य । किं मनुतिष्ठति भगवान् वरः मारीचः ? (आकर्ण्य) किं ब्रवीषि ? दाक्षायण्या पतिव्रताधर्ममधिकृत्य पृष्टस्तस्यै महर्षिपत्नीसहितायै कथयतीति ।

ibid.,p.546.

Apart from the expression महर्षिपत्नीसहितायै, accompanied with the wives of the Maharsis, with reference to Daksayani above, there is reference to the wives of the Rsis in the Raghuvamsa in the description of the Asrama of Vasistha who looked the deer as their offspring :

धाकीर्णमृषिपत्नीनामुटजद्वाररोधिभिः ।
अपत्यैरिव नीवारभागधेयोचितैर्मृगैः ॥

of the Ṛṣis.[103] They had children, as should be clear from the frequent mention of the Ṛṣikumāras and engaged themselves in teaching, performing sacrifices and practising penance. Some other Ṛṣis like Kanva were total celebates : भगवान् शाश्वते ब्रह्मणि स्थित इति प्रकाशः.[104] They looked upon the whole Āśrama as their family, though having no family of their own.

Three of the Ṛṣis are mentioned by Kālidāsa as Kulapatis :

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103. The classic example in this case could be Marica whose hard penance is described by Matali in the following stanza :

वल्मीकाग्रनिमग्नमूर्तिसरसा सन्दष्टसर्पत्वचा
कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसम्पीडितः ।
असंव्यापि शकुन्तनीऽनिचितं बिभ्रज्जटामण्डलं
यत्र स्थाणुरिवाचलो मुनिरसावभ्यर्कबिम्बं स्थितः ।।

"Immovable like the trunks of the tree, stands the yonder sage, facing the sun's orb with his body half-buried in an ant-hill, with his breast closely covered over with sloughs of serpents, hard pressed at the throat with a ring of withered tendrils of creepers, and wearing a mass of matted hair overspreading his shoulders and slosely filled with birds nests (Translation from R.K.Kale). Dusyanta also calls the Ṛṣi as कष्टतपस् , of hard penance : नमो स्मै कष्टतपसे .

104. Abh.S., Act I, p.440.

Kaṇva,[105] Vasiṣṭha[106] and Viśvāmitra.[107] A special designation, Kulapati is explained both by the Padmapurāṇa and some other Purāṇa quoted in the Arthadyotanikā commentary of Rāghavabhaṭṭa. According to the Padmapurāṇa a Kulapati is one who teaches a large number of pupils, is foremost among Munis and is occupied with Vratas and Yajñas :

आचार्यो बहुशिष्याणां मुनीनामग्रणीस्तु यः ।
व्रतयज्ञादिकमाढ्यः स वै कुलपतिः स्मृतः ॥[108]

According to the other Purāṇa quoted in the Arthadyotanikā Kulapati is that Brahmarṣi who teaches ten thousand Munis by providing them food, etc.:

मुनीनां दशसाहस्रं योऽन्नदानादिपोषणात् ।
अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः ॥[109]

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105. For Kanva :

(i) वैखानसः -- एष खलु कण्वस्य कुलपतेरनुमालिनीतीरमाश्रमो दृश्यते ।

राजा -- अपि संनिहितोऽत्र कुलपतिः ?

(ii) राजा -- अपि नाम कुलपतेरियमसवर्णक्षेत्रसम्भवा स्यात् ?

Abh.S., Act I, pp.432, 436.

106. For Vasiṣṭha :

निर्दिष्टां कुलपतिना स पर्णशालाम्

Raghu., 1.95, p.111.

107. For Visvamitra :

ऋत्विजः कुलपतेर्यथाक्रमं वाग्यतस्य निरवर्तयन् क्रिया

ibid., XI.30, p.185.

108. Abh.S., ed. M.R. Kale, Gopal Narayan & Co., Bombay, 1920.

109. ibid., Text, p.14.

Three of the Ṛṣis are mentioned by Kālidāsa ~~to be~~ मन्त्रकृत् to whom the Mantras were revealed : Vasiṣṭha,[110] Varatantu[111] and Valmiki.[112] Of these Varatantu is spoken of as the foremost.

A lady, and a young one at that, practising severe penance must have been rather unusual to excite the curiosity of the Ṛṣis who are said to have come to see her brushing aside all considerations of age :

कृतामिषेकां हुतजातवेदसं त्वगुत्तरासङ्गवतीमधीतिनीम् ।
दिदृक्षवस्तामृषयोऽभ्युपागमन् न धर्मवृद्धेषु वयः समीक्ष्यते न ॥

Whenever kings arranged big sacrifices, they invited Ṛṣis to them. Janaka had invited Viśvāmitra to his sacrifice : तं न्यमन्त्रयत सम्भृतक्रतुर्मैथिलः ——[114] Rāma had invited to his sacrifice Maharṣis from several quarters : दिग्भ्यो निमन्त्रितारश्चैनमभिजग्मुर्महर्षयः[115] They were shown great reverence[116] and at the conclusion of the sacrifice were given a send off with ~~xxxxxx~~ →

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110. For Vasistha :

तव मन्त्रकृतो मन्त्रैर्दूरात्प्रशमितारिभिः

Raghu., I.61, p.108.

111. For Varatantu :

अप्यग्रणीर्मन्त्रकृतामृषीणां कुशाग्रबुद्धे कुशली गुरुस्ते

ibid., V.4, p.134.

112. For Vālmīki :

सखा दशरथस्यापि जनकस्य च मन्त्रकृत्

ibid., XV.31, p.221.

113. Ku.Sam., V.16, p.70.
114. Raghu., XI.32, p.185.
115. ibid., XV.59, p.224.
116. Rama is said to have given a send off to the Rsis at

(contd...)

gifts.[117]

Once in the works of Kālidāsa the Ṛsis are shown on a different mission of that of begging the hand of Pārvatī for Śiva from Himālaya. On this mission they are accompanied with arundhatī who could be, as Siva thought, particularly useful for the purpose.[118] Angiras served as their spokesman on the occasion.

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conclusion of his sacrifice where the gifts are said to have been the tears of the friends :

ऋषीन् विसृज्य यज्ञान्ते सुहृदनुपुरस्कृतान्

ibid., XV.86, p.226.

Nandargikar reads here सुहृदश्च पुरस्कृतान् in place of Rewa Prasad Dwivedi's सुहृदनुपुरस्कृतान् . Whatever the reading, the Rsis being पुरस्कृत , honoured, with gifts at the conclusion of the sacrifice is evident from it.

117. Rama's grandson Atithi at the conclusion of his sacrifice is said to have honoured priests with rich gifts :

ऋत्विजः स तथाऽऽनर्च दक्षिणाभिर्दिलीपजः ।
यथा साधारणीभूतं नामास्य धनदस्य च ॥

Raghu., XVII.80, p.243.

118. जायाऽप्यरुन्धती तत्र व्यापारं कर्तुमर्हति ।
प्रायेणैवंविधे कार्ये पुरन्ध्रीणां प्रगल्भता ॥

Ku.Sam., XI.32, p.78.

Not all the Ṛṣis had their abode on the earth. Some had it on the stars. Invited by Rāma the Ṛṣis had come to him leaving not only their earthly abodes but also the starry ones :

न भौमान्येव धिष्ण्यानि हित्वा ज्योतिर्मयान्यपि.[119]

Since they had their abode on the stars, the seven Ṛṣis, are said to be of the liminous form : ऋषी, ज्योतिर्मयान् सप्त सस्मार स्मरशासनः.[120] When they made their appearance before Śiva they are said to have illumined the sky with their halos :

ते प्रभामण्डलैर्व्योम द्योतयन्तस्तपोधनाः.[121]

Some of the Ṛṣis were quite adept in handling arms along with practising penance and austerities. It was Cyavana who had trained Āyus, the son of Urvaśī in archery : धनुर्वेदे [illegible] ऽभिविनीतः.[122] It was from Viśvāmitra that Rāma had got the missile with its Mantra which was capable of destroying demons :

नैऋतघ्नमथ मन्त्रवन्मुनेः प्रापदस्त्रमवदानतोषितात् ———— [123]

Paraśurāma carried both a rosary of beads in his right her : अक्षबीजवलयेन निर्बभौ दक्षिणश्रवण संस्थितेन यः ———— [124], as also arms like the battle axe to which he refers in the context of

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119. Raghu., XV.59, p.224.

120. Ku.Sam., VI.3, p.76.

121. ibid., VI.4, p.414.

122. Vikr., Act V, p.414.

123. Raghu., XI.21, p.184.

124. ibid., XI.66, p.188.

the possibility of Rāma feeling scared of it : कातरोऽसि --- तर्जितः परशुधारया मम [125]. and the bow. It was the latter which he had placed before Rāma asking him with a view to testing his strength, to put the string on it and applying the arrow on it draw it (shoot it) : तन्मदीयमिदमायुधं ज्यया सङ्गमय्य स शरं विकृष्यताम् [126]. A great warrior, his missile had remained unimpeded even against the Krauñca mountain: बिभ्रतोऽस्त्रमचलेप्यकुण्ठितम् [127].

Even though recluses, leading a secluded life in a forest, the Ṛṣis were, conversant with worldly affairs. Kaṇva's statement : वनौकसोऽपि सन्तो लौकिकज्ञा वयम् [128] is fully corroborated by the advice that he, the bachelor one, gives the young bride Śakuntalā as she is getting ready to leave for her husband's home which draws the remark from even the seasoned lady like Gautamī that that was all the advice that could be given to a bride : एतावान् वधूजनस्योपदेशः [129]. After going through it one comes to agree fully with Śārṅgarava's comment that there is nothing beyond the reach of the wise : न खलु धीमतां कश्चिदविषयो नाम [130] the comment that he had offered on Kaṇva's statement as quoted above.

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125. ibid., XI.78, p.189.

126. ibid., XI.77, p.189.

127. ibid., XI.74, p.189.

128. Abh.S., Act IV, p.491.

129-130. ibid.

There is reference in the context of the Ṛsis to the Vedas, the Ṛgveda and the Atharvaveda in the works of Kālidāsa. The sage Vasiṣṭha is said to be the repository of the Ātharvaṇic lore : अथर्वनिधिः.[131] The sage Vālmīki coming to Rāma with Sītā and her two sons is said to be approaching the refulgent sun with Ṛgvedic Mantra (Sāvitrī) accompanied by proper intonation and purity :

स्वरसंस्कारवत्यासौ पुत्राभ्यामथ सीतया ।
ऋचेवोदर्चिषं सूर्यं रामं मुनिरुपस्थितः ॥[132]

While Śakuntalā is getting ready to ~~for~~ go to her husband's home, Kaṇva pronounces blessings on her in Ṛgvedic metre ऋक्छन्दसाऽऽशास्ते.[133]

A couplet in the Raghuvaṁśa mentions the hermits returning from other forests being welcomed by the holy fires in invisible forms : पूर्यमाणमदृश्याग्निप्रत्युद्यातैस्तपस्विभिः.[134] Mallinātha reproduces here two quotations which uphold the poet's statement, one, प्रोष्यागच्छतामाहिताग्नीनामग्नयः प्रत्युद्यान्ति,[135] when those who keep fires

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131. Raghu., I.59, p.108.
132. ibid., XV.76, p.225.
133. Abh.S., Act.IV, p.486.
134. Raghu., I.49, p.107.

return after being away, the holy fires receive them, two, कामं पितरं प्रोषितवन्तं पुत्राः प्रत्याधावन्ति, एवमेतमग्नयः प्रत्याधावन्ति, just as sons run out to the father returning from a visit from outside, so do the fires him (who keeps them).

Kalidasa has the greatest respect for the holy people of whatever age group. If there be ascetics on the one hand and the king on the other, it is they king who has to bow to them. It is he who has to leave his seat. The request of the ascetics he has to take as command. The contribution of the ascetics is more valuable to him than even the heap of jewels. Their share to the State is their penance which is imperishable.[135] It is they who sustain it. At the back of the State power lies the spiritual power.

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135. राजा -- मूर्ख ! अन्यमेव भागमेते तपस्विनो निर्वपन्ति यो रत्नराशीनपि विहायाभिमन्यते पश्य --

अनुतिष्ठति वर्णेभ्यो नृपाणां यदपि तत्फलम् ।
तपःषड्भागमक्षय्यं ददत्यारण्यका हि नः ॥

Abh.S., Act II, p.454.

FATE IN KALIDASA

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A careful perusal of the works of Kalidasa shows his strong belief in fate. There is so frequent a mention of it in his works and so many incidents are ascribed to its working that it is impossible to conceive of him not beleiving in its all-powerful role. भवितव्यता, भाग्य, भागधेय, विधि, दैव नियति कृतान्त are some of the words by which he designates the Vikramorvasiya when one of Bharata's pupils says that during a performance Urvasi in the role of Laksmi on being asked as to whom among Kesava and the Lokapalas she is attached, she, through slip of tongue utters the word Pururavas instead of Purusottama(Kesava),the other pupil remarks: भवितव्यानुविधायीनीन्द्रियाणि ,[1], the senses proceed according to what is destined. There is reference to fate again in the same play under the different word दैव in the context of the King's union with his son and his imminent separation from Urvasi: अहो सुखप्रत्यर्थिता दैवस्य [2], oh : the opposition of fate to happiness(due to the condition imposed by Indra on the latter having been cursed by Bharata for her slip of tongue in pronouncing the word Pururavas in place of Purusottama that she could be with Pururavas only till he sees his son's face).

Note

The following editions of Kalidasa's works has been used in this article:

Vikramorvasiya,(Vikra.) ed. Shankar Pandurang Pandit, Sanskrit Series No.Xvi,Bombay,1901.

Malavikagnimitra,(Mal.) ed.M.R.Kale, The Standard Publishing Co.,Bombay,1918.

Abhijnanasakuntala(Abh.Sa.), ed. M.R.Kale,Gopal Narayan & Co., Bombay,1920.

Raghuvamsa(Ragh.), Nirnaya Sagar Press,Bombay,1920

Kumarasambhava(Ku.Sam.),ed. M.R.Kale, Motilal Banarsidass,Delhi, 1981.

Meghaduta(Megh.), ed. M.R.Kale, Motilal Banarsidass, Delhi,1974.

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1. Vikra.,Act III., p.71.
2. ibid., Act V.,p.161.

In the Malavikagnimitra Iravati, the queen of Agnimitra is seen to be cross with him to find him with Malavika. She leaves in a huff in disregard of his entreaties. She softens later and comes to meet him to find the same scene back again. To notice her feelings ruffled the jester tells her that the King had forgotten the impropriety of ignoring his efforts to placate her but that has not reconciled her. The King also tells her that her anger is improper which does not befit her. With a pungent irony Iravati remarks that the King has rightly said 'improper'. She refers to the King's love for her as her luck and says that with that transferred to some one else, if she were to feel angry, she would look radiculous: अन्यसङ्क्रान्तेषु अस्माकं भागधेयेषु यदि पुन: कुप्येयं ततो हास्या भवेयम्[3] ।

Fate is referred to again in the work in the context of the blossoming of the Asoka tree with the stroke of Malavika's foot. Its female garden keeper mentions this with the feeling that the event would please the Chief Queen who through jealousy had otherwise been very hard to her: अहो ! दैवस्यनुकम्पनीया मालविका[4] , 'Oh, Fate has taken pity on Malavika'. Fate still again is an object of reference in the work when at the query of the King on learning from the two artist maids sent as present from the Vidarbha country that Malavika is the younger sister of Prince Madhavasena who had been released from confinement after defeating the Vidarbha ruler, as to how she had come to such a pass: अथात्रभवती कथमित्थम्भूता ![5] , she says to herself (आत्मगतम्) विधिनियोगेन[6], through a play of fate. Kausiki's refering to herself as मन्दभाग्या[7] unfortunate, also underlines the play of fate in shaping of events, which she proceeds to narrate from where the maids had finished: अत: परमहं मन्दभाग्या कथयिष्यामि

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3. Mal., Act IV.,p.85.
4. ibid., Act V.,p.89
5. ibid., p.89
6. ibid.,
7. ibid.,

In this article:

The following editions of Ashtaka's

Note

Having been cursed by Durvasa in place of Indra's son Jayanta(one of the conditions imposed by Durvasa), on the same union with his son and his opposition

In the Abhijnanasakuntala fate is referred to a number of times. There is reference to it in the very beginning of the work itself. When Dusyanta in persuit of a deer in a forest enters a hermitage, he notices the throbling in the arms, an indication of something good coming which he is not able to make out at that time. He then says:

शान्तमिदमाश्रमपदं स्फुरति च बाहु: कुत: फलमिहास्य ।
अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ।। [8],

there are openings every where for what are predestined. Fate is referred to again when a hermit informs Dusyanta at the latter's query whether Kanva is in the hermitage that he (Kanva) has gone to Somatirtha for appeasing the adverse fate of Sakuntala entrusting her with the duty of honouring guests: शकुन्तलामतिथि - सत्काराय नियुज्य दैवमस्या: प्रतिकूलं शमयितुं सोमतीर्थं गत: [9],

Kanva while delivering a message for Dusyanta at Sakuntala's departure for his capital also refers to it. He tells him to treat her the same way as he treats his other wives keeping him in mind as also his noble lineage and his love for her, He need not add anything more to it, says he (Kanva) for beyond this everything depends upon fate: भाग्यायत्तमत: परम् [10], meaning thereby that it is fate alone which is to determine how, inspite of all this, things are to turn out. The next time fate is referred to is when Sakuntala having been repudiated by Dusyanta finds fault with it: सा निन्दन्ती स्वानि भाग्यानि बाला [11],

The nymph Sanumati keeping an invisible watch over the actions of Dusyanta makes a reference to it when ~~xxxx~~ she hears remorseful Dusyanta say after the discovery of the ring that his heart which remained asleep even after it was being awakened by the Sakuntala was now broad awake to suffer the agony of remorse, नन्वीदृशानि तपस्विन्या भागधेयानि [12], such is the lot of the poor (creature). Fate is referred to again when in the jasmine grove,

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8. Abh.Sa., Act I.,p.15
9. ibid., Act. I.,p.15
10. ibid., IV.17
11. ibid., V.30
12. ibid., Act VI.,p.150

Madhavimandapa, at the King's query to the jester as to whether he, like him, too had forgotten about Sakuntala not having mentioned her name any time, the jester replies: far from it. After telling him everything about his affair with her, he (the King) had told him finally that it was only a joke and not a fact and that he, the dullard (mrtpindabuddhi), had taken it as such. As a post-cript to the above the jester adds: अथवा भवितव्यता खलवत्र बलवती [13], 'or what is destined is indeed here inexorable'. As the jester and the King continue, the former asks the latter as to what for he had placed the ring in Sakuntala's hand, the latter says that he had done so as to the time of his departure from the hermitage for his capital to tell her to count the days as per the number of syllables in the name inscribed on it. By the time she would come upon the lost of it, a person would appear to escort her to his harem which out of infatuation he did not do. The nymph Sanumati listening invisibly to the above refers to fate and ascribes to it the frustration of the aforesaid arrangement: रमणीय: खल्वनधिर्विधिना विसंवादित: [14],

The next reference to fate is when Sakuntala talking to herself in Marica's Asrama after hearing the news of the herb retaining its natural form and not undergoing a metamorphosis (which it would if touched by one other than parents and ones own self) even after being lifted up by Dusyanta, says: विकारकालेऽपि प्रकृतिस्थां सर्वदमनस्यौषधिं श्रुत्वा न मे आशाऽऽसीदात्मनो भागधेयेषु [15], "even though I heard that Sarvadamana's herb remained in its natural form even at the time of matamorphosis, I had no hope about my fortune. She further refers to it when she most unexpectedly, comes face to face with Dusyanta: परित्यक्तमत्सरेणा - नुकम्पिताऽस्मि दैवेन [16], 'the fate has shown mercy to me'.

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13. Abh.Sa., Act VI, p.152.
14. ibid., p.156.
15. ibid., Act VII, p.192
16. ibid., p.193.

Fate is referred to next when at Bharata's query to Sakuntala as to who the stranger - he does not know that he is his father Dusyanta who had earlier lifted him up and is now engaged in conversation with his mother - is Sakuntala says: वत्स ते भागधेयानि पृच्छ [17], child, ask your luck. That was to be the fate of the young one that he was to enquire about his own father as to who he is. And this is the last time that there is reference to fate in the play.

Fate is referred to in Kalidasa's works not by any of its wellknown names but also by the good or the bad result of the actions in the previous births. This is what is done in the context of Sita's exile in the Raghuvamsa where Sita ascribes her repudiation to the sin of her previous births: प्रमैव जन्मान्तर-पातकानां विपाकविस्फूर्जथुरप्रसह्य: [18], . Sakuntala also does the same when she noticing Dusyanta penitent at what he had done to her, remarks: नूनं मे सुचरितप्रतिबन्धकं पुराकृतं तेषु दिवसेषु परिणामाभिमुखमासीद्येन सानुक्रोशो प्यार्यपुत्रो मयि तथाविध: संवृत्त: [19], indeed in those days a bad deed done earlier(in earlier births) was beginning to show result in that my husband even though kind to me had turned to be so.

While treating Kalidasa's belief in fate, it will be out of point to say a word about his use of the words for the same. It is interesting to note his use of the words भाग्य and भागधेय in plural: अन्यत्र क्रान्तहृदयेऽवस्माकं भागधेयेषु [20], सा निन्दन्ती स्वानि भाग्यानि बाला[21], नन्वीदृशानि तपस्विन्या भागधेयानि [22], न मे आशा सीदात्मन भागधेयेषु [23], वत्स ते भागधेयानि पृच्छ[24], . Fate is always singular,

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17. Abh.Sa.,Act VII,p.194.
18. Ragh., IV.62
19. Abh.Sa., Act VII,p.194.
20. Mal., Act Iv,p.85
21. ibid., V.30
22. ibid.,Act VI,p.150
23. ibid.,Act VII,p.192
24. ibid.,Act VII,p.194.

nowhere is it fates. Why then भाग्यानि and not भाग्यम् or भागधेयानि and not भागधेयम् ? Probable it is that the plural here refers to the series of fateful incidents that have led to the unhappy consummation. The plural in भाग्यानि in ता निन्दन्ती स्वानि भाग्यानि बाला suggests the different vicissitudes of Sakuntala's life.[25] Her falling in love with a stranger (ajnatahrdaya), his mind unknown, the slipping of her ring in Somatirtha, her repudiation by Dusyanta and her mortification at that. The plural in भागधेयानि in ईदृशानि तपस्विन्या भागधेयानि refers to the chance turn of events: Durvasa's curse, the loss of the signet ring and its accidental discovery by which the king's heart even though awakened again and again remained asleep.[26] The same in वत्स ते भागधेयानि पृच्छ refers to the strange turn of events that have led to the present consummation in father and the son not knowing each other and may also shape things one way or the other. भागधेयानि suggests everything: Bharata's birth after his mother's repudiation, his upbringing, even though a prince, in a hermitage in the company of hermits and the wild beings as also the possibilities, as explained by Kale, one, of Bharata being accepted as his son by the king and his becoming an emperor one day, and the other, of his spending his whole life in a hermitage.[27]

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25. That also is M.R.Kale's view. See his note p.129.

26. Kale merely attempts the sense of भागधेयानि here when he interprets it as adverse luck, दुरदृष्ट of the Kumarasantosini of Ramendra Mohan Bose(Atma Ram & Sons, Lahore, p.583), see his Notes pp.138-9. He does not explain the plural in the form.

27. Gajendragadkar's Comment:
The natural but very touching question of Sarvadamana as to who Dusyanta was brings to Sakuntala's mind all her previous history, commencing her first meeting with the king. She realizes what important past divinity has played in shaping the ends of her life and replies to Sarvadamana that he should appeal to his own fortunes to get an answer to his question. It was impossible for Sakuntala to give a direct and definite reply to her son's innocent but so dreadfully touching question.
Abhijnanasakuntala, Seventh Edition, The Popular Publishing House, Surat, 1962.

An explanation along the same line could well be possible for the plural in भागधेयेषु both in अन्यतइ क्रान्तहृदयेष्वस्माकं भागधेयेषु [28], of the Malavikagnimitra and न म आशासीदात्मनो भागधेयेषु [29] of the Abhijnanasakuntala. A far better explanation for plural in all the cases cited above could well be that it refers to the actions, good or bad, of the previous births which result in fruits, good or bad, in the present one. These actions when taken severally need plural for expression; when taken collectively need singular: भाग्यम्, दैवम्, विधिः, कृतान्तः, etc. Hence the use of both by Kalidasa. Though plausible, both the explanations leave the question of the exclusive use of plural in भागधेय by Kalidasa unanswered. Could it be due just to current usage ?

As for the poems of Malidasa, there is no mention of fate in the Rtusamhara. In the Meghaduta, however, there is reference to it in four places. In the very beginning of the work the Yaksa refers to his mendicancy before cloud on account of his separation from his dear one due to (adverse) fate: तेनार्थित्वं त्वयि विधिवशाद् दूरबन्धुर्गतो हम् [30]. Later while telling the cloud about the likely condition of his consort in his absence he (the Yaksa) again refers to fate due to which her thigh has to do without the wonted net of pearls: मुक्ताजालं चिरपरिचितं त्याजितो दैवगत्या [31]. Still later in the message to the cloud he makes mention of the adverse fate blocking his way in making him unite through the imaginative faculty his body with that of his beloved: अङ्गेनाङ्गं.....सङ्कल्पैस्तैर्विशति विधिना वैरिणा रुद्धमार्गः [32].

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28. Kale interprets it as 'our good luck, being loved by you' (see Notes p.99) having got transferred to some one else. There is no comment of his or Devadhar's or of anybody else on the plural used.

29. Here also भागधेयेषु explained by Kale, see his Notes p.163, as 'good fortune' or स्वकीयसौजन्यजन्यस्वामिप्राप्तिविषये of the Kumarasantosini of Ramendra Mohan Bose, leaves the plural unexplained. It may, as in other cases, refer to the strange turn of events, her being in the upper regions and the coming of her husband there of his own accord to receive her back.

30. Purvamegha, verse 6.

31. Uttaramegha, 35.

32. ibid., verse 41.

Further on he ascribes to fate absence of union with the beloved even in dream by robling him of the sight by ever-increasing torrent of tears:

अरत्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे
क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः [33] ।

The Raghuvamsa mentions fate in half a dozen places, first time in the context of the chance development of friendship between Priyamvada a Gandharva Prince rescued by an accidental shot of an arrow from elephanthood imposed upon him by sage Matanga and Raghu, the scion of the Iksvakus on the way to attend Indumati's Svayamvara:

एवं तयोरध्वनि दैवयोगा -
दासेदुषोः सख्यमचिन्त्यहेतु [35]

The next mention of fate is in the context of the comparison of Indumati's turning away from the Kalinga ruler though tempted by Sunanda as does the goddess of a fortune from an unfortunate fellow though brought from a distance by him through exertion:

तस्मादपावर्तत दूरकृष्टा नीत्येव लक्ष्मीः प्रतिकूलदैवात् [36]

Aja in his lamentations at the death of Indumati refers to fate three times. He is not able to make out as to how even flowers, the most delicate of the things, could take away the life of a person. If they even can do so, argues he, what other things could not be enough for fate if only it is to strike:

कुसुमान्यपि गात्रसङ्गमात्प्रभवन्त्यायुरपोहितुं यदि ।
न भविष्यति हन्त साधनं किमिवान्यत् प्रहरिष्यतो विधेः [37] ।।

He thinks that it is due to his adverse fate that the creator turned the garland into thunderbold:

अथवा मम भाग्यविप्लवादशनिः कल्पित एष वेधसा [38]

He blames his own deeds, what actually fate is, for what has befallen him:

सहतां हतजीवितं मम प्रबलामात्मकृतेन वेदनाम् [39] ।।

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33. Uttarmegha, verse 44.

35. Ragh., V 60.

36. ibid., VI 58.

37. ibid., VIII 44.

38. ibid., VIII 47.

39. ibid., VIII 50

The next and the last reference to fate in the work is when, after Sita is carried to the nether world by the earth and the agitated Rama takes up his bow to get her back from her (the earth), Valmiki and Vasistha pacify him by letting him of the inexorabless of the working of fate:

गुरुर्विधिबलापेक्षी शमयामास धन्विन: [40],

Fate finds mention in the first eight cantos of the Kumarasambhava, generally accepted to be genuine, in at least four places: out of which three pertain to hati after the burning of Kama. In the earliest of these fate is said to be wishing to make Rati regain consciousness with a desire to making her experience new widowhood with its unbearable pangs:

अथ मोहपरायणा सती विवशा कामवधूर्विबोधिता ।
विधिना प्रतिपादयिष्यता नववैधव्यमसह्यवेदनम् ॥ [41],

Rati on regaining herself indulges in the most pathetic lamentations. She accuses fate to have chated the world: विधिना जन एष वञ्चित: [42], ; it is on Kama that the happiness of the people depends: त्वदधीनं खलु देहिनां सुखम् [43], . While addressing Vasanta, the friend of her husband, she charges fate with committing half the butchery in killing Kama while sparing her: विधिना कृतमर्धं वैशसं ननु मां कामवधे विमुञ्चता [44],

The fourth reference to fate is in the context of drinking of wine offered by the presiding deity of the Gandhamadana forest by Parvati and undergoing a change thereby which though a change was attractive like the common mango tree changing into the Sahakara kind due to the inscrutable working of fate:

अपुतर्क्यविधियोगकारितामाम्रतेव सहकारतां ययौ [45],

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40. Ragh., XV 85.

41. Ku.Sam., IV 1.

42. ibid.,IV 10

43. ibid.,

44. ibid., IV 31

45. ibid., VIII 78.

With so much of prominence of fate in Kalidasa's works, one is tempted to ask the question: Was Kalidasa a fatalist ? Did he believe that everything was predestined, determined by actions, good or bad in previous births ? Did he believe in independence of action in any form in the present birth ? It is difficult to answer this question with a degree of precision. Kalidasa does seem to believe in independent action to a point after which he appears to resign himself to his fate. This seems to come out of the message of Kanva for Dusyanta. He first asks the latter to do this or to do that. Soon thereafter he leaves everything to fate: भाग्यायत्तमत: परम् . Man can go in shaping things to a certain extent only beyond which he has no control over them and has to follow the path charted out for him by Destiny.

sake of political alliance planned by the ministers and based on the prophecy of a seer or an astrologer that the husband of the particular princess will be a Samrat. A passing reference to it is made in the narrative of Ksemendra about princess Padmavati. This is how Harsa collected the material for the two romantic episodes of Vatsaraja's life. To depict Vasavadatta's jealousy he might have got ample material from the life in the harems of the contemporary princes. He has depicted Udayana as a sensualist, indulging in all kinds of pleasure; a man of patangavrtti; and Vasavadatta as a high-minded, jealous queen. In short, Udayana is a hen-pecked husband and Vasavadatta a jealous wife.

In the above paragraphs we have already discussed the difference found in the Kashmirian versions of the Brhatkatha. There is one more faithful abridgement of the original Brhatkatha known as Brhat-katha-sloka-sangraha. But there we do not get the Udayana legend in full. Only incidental references to the principal events and the personages of the story are found. The incidents connected with the birth and the early years of Udayana's life are related at length. There is an allusion to the elopement episode and to Bhadravati and Nalagiri; and mention is made of the two queens Vasavadatta and Padmavati, as well as of the four ministers, Rsabha, Rumanvat, Yaugandharayana and Vasantaka.

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SATYA VRAT SHASTRI

SANSKRIT SYNONYMS

The Sanskrit word for a synonym is paryayavacana or more popularly simply paryaya which evidently is a shorter form for the earlier fuller expression. The synonyms are called paryayavacanas for they denote the same meaning in rotation, one by one, paryaya literally meaning "rotation" : paryayenartham bruvata iti paryayah.

Whether two or more words can ever express one and the same meaning is very difficult to say. There is a school of thought that behind the apparent synonymity of words there lie some subtle shades of meaning which can be detected either by a critical study of the context in which they are used or by tracing the semantical history of the words or through the comments offered sometimes by the commentators or their etymological interpretations. In a current language the process of their detection is comparatively easy: The usage itself limiting the words in particular shades only. To explain the point we may take up an instance from the English language. It has a number of words such as ride, scale, climb, mount in the sense for which the Sanskrit word is arohana. Now every one of these denotes arohana but each one of these denotes arohana on a different object. The difference in the senses of these words, therefore, rests on the objects of arohana. Riding is arohana on horse, climbing on a tree or a pole or a mountain etc., scaling on a mountain and so on. Each word we thus see has a specific association with an object and differs in sense only with reference to those objects only. The Mahabhasyakara very vividly brings it out in his comment:

niyatavisayah sabda drsyante. tad yatha - samane rakte varne gaur lohita iti bhavaty asvah sona iti. samane ca kale varne gauh krsna iti bhavaty asvo hema iti. samane ca sukle varne gauh sveta iti bhavaty asvah karka iti[1].

In classical languages like Sanskrit the minute difference in sense of the so-called synonyms has to be found out with some effort, for the source-material in their case is their old literature only. And there is difference evidently in literature and current speech. The difference in the sense-shades could apparently not be as manifest in literature as in current speech. And literature too cannot be taken in the process as one single entity. Its different layers represent the process of the change-over of the speech from current coin to conventionalized vehicle of expression, from the speech of the masses to that of the classes. Thus the earlier the layer of literature the more helpful it is for the process of divination of finer distinctions in the meaning of the so-called synonyms. It is the earlier Sanskrit literature that has the largest incidence of the juxtaposition of the synonyms, a sharp pointer to a period when the fine distinction in the senses of the words was still maintained and not forgotten as in later period. As a matter of fact the basic factor leading to the development of synonymity in words is the disappearance in them of the finer shades of meaning over a period of time. It is the approximation in sense that leads to synonymity and the promiscuous use of the words. This is what Ksirasvamin means

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1. 1.4.37.

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when he offers the comment: tamalapatrakrti kasturya lalate tamalapatram, tilakakrti tilakam, citrakam nanavarnam, visinasti visesakam. ittham tilakabheda ete paryayatvam tv aduraviprakarsat, on the Amara line: tamalapatratilakacitrakani visesakam[2], tamalapatra is a sign by musk on the forehead of the form of tamalapatra, tilaka is of the form of sesame seed, citraka is of many colours. Visesaka is a distinctive mark. Thus all these are different types of forehead-marks, Synonymity of them is due to the approximation of sense in them.

Some synonyms in Sanskrit originally stood in the relationship of adjective and substantive. In course of time the adjective appropriated to itself the sense of the substantive and became its synonym. In the Ramayana line: "tam vinatha vihango 'sau paksi pranaditas tada"[3], vihanga and paksin, are juxtaposed. One of them, evidently, vihanga, meaning literally 'flying in the sky'[4], is an adjective here. Paksin with vihanga would mean 'a bird flying in the sky'. At another place in the same work a similar word, khecara, meaning the same as vihanga is used as an adjective to paksin: simhavyaghravarahanam khecaranam ca paksinam. In a Mahabharata verse four words palasin, sakhin, vitapin and vrksa, all signifying tree in later literature, are used side by side:

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2. II.6.123.
3. IV.1.55.
4. This is not a conjecture. The word has been actually used in this sense in the Mahabharata verse: prabhuh sankalpa-siddho 'smi kamarupi vihangamah (Udyogaparva, 193.4). Nilakhantha explains vigangamah as "flying in or moving through the sky": vihangama akasagami.

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palasinam sakhinam ca tatha vitapinam punah
tam drstva jivitam vrksam kasyapena mahatmana [5].

Of these the first three, palasin, sakhin and vitapin could be adjectives to vrksa meaning thereby a tree with leaves, branches and twigs. Other similar pairs in the epics are: amsumat - vivasvat, triyama - sarvari, vidyut - saudamani, giri - parvata and so on. Even in as early a work as the Rgveda we meet with such instances, e.g., asvam na vajinam[6], urgim prthivim[7], prthivi mahi[8], bhumim prthivim[9], yajnam adhvaram[10], etc. One each in these urvi, prithivi and adhvara is an adjective to the other, urvim prthivim or prthivi mahi meaning the vast earth. yajnam adhvaram meaning non-violent sacrifice. It may incidentally be pointed out here that there is no fixity with regard to the character of the words in Sanskrit works. What serve as adjectives at one place serve as substantives in another. In the Rgveda instances quoted above the same prthvi or prthivi which is an adjective in prthivi mahi, bhumim prthivim is substantive in urvim prthivim. In the Ramayana too vihangama, a cognate of vihanga occurring as adjective in the verse quoted above is used as a substantive with khecara, the adjective: vane vanecarams canyan khecarams ca vihangaman.[11]

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5. Astikaparva, 43.10.11.
6. I.129.2.
7. VII.38.2
8. X.60.9.
9. V.85.4.
10. I.1.4.
11. IV.13.12.

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Sometimes words which originally stood in the relationship of upamana, standard of comparison and upameya, the thing to be compared, turn into synonyms when the upamanavacin words among them appropriate to themselves the sense of the upameyavacin ones. This is best illustrated by the words ghana and vamsa. The former of these, ghana, occurs with abhra, in a number of verses in the Ramayana:

(1) vividhabhraghanapannagocarah[12].

(2) tam abhraghanasamkasam apatantam mahakapim.[13]

(3) tad balam raksasendranam mahabhraghananaditam[14].

Literally ghana means something solid, vide. Pan. murtau ghanah, 3.3.77. In expressions like ghanam dadhi the dharma, the characteristic, is employed to denote the dharmin, the possesser of the characteristic. Just as dadhi, etc., is said to be ghana, similarly the thick clouds are said to be abhraghana, the dissolution of the compound being abhram ghana iva or abhrasya ghano murtir iva, the solid mass of clouds. In course of time ghana originally meaning something solid, a mass, came to acquire the sense of cloud itself.

As for vamsa, it primarily means bamboo. In the many instances in which it occurs together with kula in later literature: kulavamsavamsah, etc. it retains its characteristic of upamanavacitva with kula, the upameya. Vamsa, family, is so called because it is like vamsa, bamboo, vamsa iva iti vamsah.

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12. V.57.9.

13. V.57.28.

14. VII.6.61.

palasinam sakhinam ca tatha vitapinam punah
tam drstva jivitam vrksam kasyapera manatmana[5].

Of these the first three, palasin, sakhin and vitapin could be adjectives to vrksa meaning thereby a tree with leaves, branches and twigs. Other similar pairs in the epics are: amsumat - vivasvat, triyama - sarvari, vidyut - saudamani, giri - parvata and so on. Even in as early a work as the Rgveda we meet with such instances, e.g., asvam na vajinam[6], urgim prthivim[7], prthivi mahi[8], bhumim prthivim[9], yajnam adhvaram[10], etc. One each in these urvi, prithivi and adhvara is an adjective to the other, urvim prthivim or prthivi mahi meaning the vast earth. yajnam adhvaram meaning non-violent sacrifice. It may incidentally be pointed out here that there is no fixity with regard to the character of the words in Sanskrit works. What serve as adjectives at one place serve as substantives in another. In the Rgveda instances quoted above the same prthvi or prthivi which is an adjective in prthivi mahi, bhumim prthivim is substantive in urvim prthivim. In the Ramayana too vihangama, a cognate of vihanga occurring as adjective in the verse quoted above is used as a substantive with khecara, the adjective: vane vanecarams canyan khecarams ca vihangaman.[11]

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5. Aetikaparva, 43.10.11.
6. I.129.2.
7. VII.38.2
8. X.63.9.
9. V.85.4.
10. I.1.4.
11. IV.13.13.

Sometimes words which originally stood in the relationship of upamana, standard of comparison and upameya, the thing to be compared, turn into synonyms when the upamanavacin words among them appropriate to themselves the sense of the upameyavacin ones. This is best illustrated by the words ghana and vamsa. The former of these, ghana, occurs with abhra, in a number of verses in the Ramayana:

(1) vividhabhraghanapannagocarah[12].

(2) tam abhraghanasamkasam apatantam mahakapim.[13]

(3) tad balam raksasendranam mahabhraghananaditam[14].

Literally ghana means something solid, vide. Pan. murtau ghanah, 3.3.77. In expressions like ghanam dadhi the dharma, the characteristic, is employed to denote the dharmin, the possesser of the characteristic. Just as dadhi, etc., is said to be ghana, similarly the thick clouds are said to be abhraghana, the dissolution of the compound being abhram ghana iva or abhrasya ghano murtir iva, the solid mass of clouds. In course of time ghana originally meaning something solid, a mass, came to acquire the sense of cloud itself.

As for vamsa, it primarily means bamboo. In the many instances in which it occurs together with kula in later literature: kulavamsavamsah, etc. it retains its characteristic of upamanavacitva with kula, the upameya. Vamsa, family, is so called because it is like vamsa, bamboo, vamsa iva iti vamsah.

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12. V.57.9.

13. V.57.28.

14. VII.6.61.

palasinam sakhinam ca tatha vitapinam punah
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Just as a bamboo tree, vamsa, never grows alone, it develops into a full cluster, so it is hoped would do vamsa, a family.

Sometimes one of the two words that originally stood as an epithet to a substantive gets detached from it, and slips sloser to another word maintaining its original character of an epithet. We may take up here as an instance the word osadhipati. As pointed out by S.P.Pandit this was used in early literature with reference to Soma both of them standing in the relationship of visesana and visesya, Soma-osadhipati, Soma, the lord of the herbs. Later it came to be detached from Soma and came to be attached to Indu, the moon. The process is explained by Pandit rather ingeniously in the following words: "The key to the fact seems to be in the word indu. This word is frequently found in the Rgveda, but always in the sense of (1) a drop of the soma juice, and (2) the soma juice itself. It appears the word indu coming then to signify a globule, or a round little body very naturally became a name of the fuller moon. Now, according to a very common principle that has had such a prominent influence on the development of the Sanskrit vocabulary, viz., that whenever a vocable that signifies two things, has other synonyms, those other synonyms also become each expressive of the same two things, the word soma acquired the additional sense of moon. Then, as is very common in the growth of mythology, the conceptions, attributes, etc., connected with the original personified or rather deified concept of soma, viz., that of the plant, became attached to the new concept, viz., that of the moon. Thus the whole derivation may be put in the following pseudological

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form: The word indu means both a drop of the juice of the sacrificial plant (or the juice itself) and the moon; a synonym of Indu in the first sense is the word soma, therefore, soma meant both the plant and the moon. Now, because soma, the plant was developed into a personification by certain attributes, therefore, soma, the moon, acquired also the same attributes. And thus it is that the moon also came to be described as the King or Lord of the plants"[15].

Sometimes the words originally signified a general thing which was later particularized. The word garutmat, for instance, signified a bird, in general, vide Amara, nidodbhava garutmantah pitsanto nabhasangamah[16], but later came to signify a particular bird, garuda, too.

Conversely the words which signified originally a particular thing came to acquire a general sense. The words sena, prtana, vahini etc., now all meaning army in general originally signified different formations of it of varied strength, as is clear from the Mahabharata verse:

sena pancasatam naga rathas tavanta eva ca
dasa sena ca prtana prtana dasa vahini [17].

Nilakantha's explanation of it is:

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16. II. 5.35.

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manusyah, pancadasasatam turaga ity api jneyam.
prtanayam tu pancasahasram nara pancadasasahasram asvah.
vahinyam pancasatsahasram nagas tavanto rathah
sardhalaksadvayam nara sartha (rdha?) laksam asva iti jneyam.

Five hundred elephants, the same number of chariots, 2500 men and 1500 horses constitute the Sena. Prtana has 5000 men and 15,000 horses. Vahini has 50,000 elephants, the same number of chariots, a quarter of a million of men and 50,000 horses.

Some synonyms originally stood in the relationship of visesya and samanya, particular and general. Different aspects or types of a thing had a different word for them. But all these could be expressed through a common word too. Thus krodha, droha, irsya and asuya had a common word kopa. The Mahabhasyakara's comment on Pan. Krudhadruhersyasuyarthanam yam prati kopah (1.4.37) brings it out very clearly and bears reproduction in full:

kim eta ekartha ahosvin nanarthah? kim catah?
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18. Incidentally it would be interesting to mention the precise distinction between kopa and krodha. While kpa is an internal phenomenon: antaro dharmah, krodha is its outward manifestation in the form of distorted movement of limbs and ugly speech: vikrta-vakkaya-vyaparanumiyamanah or in the words of Nilakantha the condition of being distraught in mind: krodho viksiptacittata.

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Up to now we have been dealing with the broad tendencies of development of synonymity in words, We now take up a few pairs of the so-called synonyms for finding precise distinction in their meanings on the basis of textual or commentarial evidence.

We first take up amarsa and rosa. The Ramayana text itself is of great help here. It says, amarsaprabhavo rosah[19] rosa results from amarsa. amarsa, as is clear from its formation, is from √mrs "to tolerate" with the negative particle nan compounded with it. It means "intolerance" primarily. rosa is from √rus "to injure", "to harm", rusa risa himsayam. It primarily means violence. Under the Malatimadhava line yauvanarambhabharitadurvisahamarsarosa etc. the commentator Tripurari explains these (amarsa and rosa) as intolerance and anger: aksamakrodhau or long persisting anger and temporary anger: yad va sthirakrodhatatkalikakopau respectively. Now

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Amarakosa mentions keyura and angada as synonyms: keyuram angadam tulye. But their juxtaposition in a number of verses in the Ramayana and the Mahabharata would preclude such a possibility. The verses where they occur are:

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The distinction in their meanings is brought out by the Ramayana commentators Rama, Govindaraja and Mahesvaratirtha in the following words: angadam bahumuladharyam bhusanam, keyuram tadadhobhagastham: angadaih kurparoparidhayaix bahubhusanaih, keyurair bhujasirovyapiphanakarasikharayukta-bahubhusanaih; angadam urdhvakaram patralatacitritam bahumula-dharyam bhusanam, keyuram tasyadhobhage dharyam valayakaram bhusanam respectively. The commentators differ only in peripheral details. In essentials they are saying one and the same thing.

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21. Ibid. II.32.4.
22. Ibid. VI.3.43
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With regard to hasta and pani too there is difference in meaning. Hasta originally meant the fore-arms which is borne out by the use of it as a measurement of length signifying 24 angulas or two vitastis. Pani, however, is that part of the hasta which begins with the wrist (amnibandha) and ends with the fingers, cf. Sayana's comment: manibandhad urdhvabhagah panih under the Rgveda verse: tav asvina bhadrahasta supani[24].

Sikata, sarkara and valuka are used rather promiscuously in Sanskrit. Under the Mahabharata verse

bhumipasanasikatasarkaravalukabhasmasayinah[25]

where they occur together Nilakantha brings out the difference in them as sikatah suksmapasanapamsavah, sarkara karkarasahita mrt, valuka laghupalamisrah sikata eva. sikata is minute stony particles, sarkara is gravel, valuka is nothing but sikata mixed with pebbles.

The Bhatupatha of Panini reads tarja bhartsa bhartsane thereby implying their synonymity. But their juxtaposition in the Ramayana verses:

(1) bhartsitam tarjitam va 'pi nanumamsyati raghavah[26].

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24. Rgveda, I.109.4.
25. Santiparva, 192, Citrasala Press edn., p. 331.
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20. II. 32.8.
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bhisika tarjanam, vaciki tu sa bhartsanam iti; bhartsana is threatening by words, tarjana is threatening by bodily movements. Literature also corroborates this. We have in the Sakuntala: sakhum angulya tarjayati where threatening is by a finger, certainly a kayiki bhisika. Amara explains bhartsana as the threatening words: bhartsanam tv apakaragih[28] which evidently is vaciki bhisika.

Asru and baspa both mean tears. But they do have some distinction in them. Baspa is kantharodha, choking in the throat, vide, the Ramayana line: baspaih pihitakanthas ca preksya ramam yasasvinam[29] where pihitakanthatva or kantharodha, obstruction in throat, is described to have been caused by baspa. In the Sakuntala kantha, throat, is said to be stambhita, choked, by baspa: kanthah stambhitabaspavrtti-kalusah[30]. Raghavabhatta explains baspa as the first stage of the tears: asrunah purvavastha baspam. It is interesting to note that in the Ramayana itself this fine distinction in asru and baspa seems to have got blurred and baspa came to be used even for tears, e.g.,

(i) kausalya vyasrijad baspam pranaliva navodakam[31].

(ii) baspaprasravanair mukhaih[32].

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28. 1.5.14.
29. 1.48.3
30. IV.60.
31. II.62.10.
32. VI.108.25.

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Dipti, kanti and dyuti all mean lustre but each one of them is restricted by usage for the lustre of a different object. In the Mahabharata these are used with reference to three different objects, each going with one, according to the figure of speech yathasankhya: diptikantidyutigunaih suryendujvalanopamah[33]. Dipti goes with surya, kanti with indu and dyuti with jvalana, i.e., the lusture of the sun is dipti, that of the moon is kanti and that of the fire is dyuti. Elsewhere too in the same work we have the same specification: ubhau candrarkasadrsau kantya diptya ca bharata[34]. The Ramayana, however, goes slightly different. It mentions dyuti as that of divakara; the sun; e.g., kantisri-dyutibhis tulyam indupadmadivakaraih.[35]

Atithi and abhyagata mean "guest" commonly but while atithis signify the guests who are unknown abhyagata-s signify those who are known: atithayo 'jnatapurvah, abhyagata jnata-purvah. This is how the commentators explain them under the Bhagavata verse: yas tv iha atithin abhyagatan va where both occur side by side.

Amara reads: samanau marudhanvanau[36], maru and dhanvan have the same meaning. But that they are not so is borne out by their juxtaposition in the Mahabharata, the Bhagavata,etc. eg.,

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33. Adiparva, 126.4.

34. Adiparva, 110.30

35. VI. III.35.

36. II.1.5.

bhisika tarjanam, vaciki tu sa bhartsanam iti; bhartsana is threatening by words, tarjana is threatening by bodily movements. Literature also corroborates this. We have in the Sakuntala: sakhum angulya tarjayati where threatening is by a finger, certainly a kayiki bhisika. Amara explains bhartsana as the threatening words: bhartsanam tv apakaragih[28] which evidently is vaciki bhisika.

Asru and baspa both mean tears. But they do have some distinction in them. Baspa is kantharodha, choking in the throat, vide, the Ramayana line: baspaih pinitakanthas ca preksya ramam yasasvinam[29] where pinitakanthatva or kantharodha, obstruction in throat, is described to have been caused by baspa. In the Sakuntala kantha, throat, is said to be stambhita, choked, by baspa: kanthan stambhitabaspavrttikalusah[30]. Raghavabhatta explains baspa as the first stage of the tears: asrunah purvavastha baspam. It is interesting to note that in the Ramayana itself this fine distinction in asru and baspa seems to have got blurred and baspa came to be used even for tears, e.g.,

(i) kausalya vyasrijad baspam pranaliva navodakam[31].

(ii) baspaprasravanair mukhaih[32].

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28. 1.5.14.
29. 1.43.8
30. IV.60.
31. II.62.10.
32. VI.108.25.

(i) atitya marudhanvanam prayantau trsitau gajau[37].

(ii) tatah sarasvatikule samesu marudhanvasu[38].

(iii) marudhanvam atikramya sauvirabhirayoh paran[39].

Under the second verse Nilakantha explains maru as a land without water and dhanvan as an arid land, marusu nirjaladesesu, dhanvasu jangaladesesu. Sridhara's comment on the third verse is that maru is a land without water and dhanvan is one where it is scarce: marur nirudakadesah, dhanvo 'lpodakah. Now for maru both the commentators are agreed. About dhanvan there seems some difference. While according to one it is jangaladesa, arid land, according to the other it is one with little water, alpodako desah. The difference, however is superficial. alpodakatva is one of the special features of jangaladesa which is explained by Caraka as:

alpodakadrumo yas tu pravatah pracuratapah.
jneyah sa jangalo desah svalparogatamo 'pi ca[40].

Nyasa and niksepa occur together in the Kamasutra which reads: prasrte ca paricaye tasya haste nyasam niksepam ca nidadhyat[41]. The commentary Jayamangala explains them as

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37. Dronaparva, 101.19.

38. Vanaparva, 6.3.

39. Bhagavatapurana, X.10.35.

40. Caraka Samhita, Vimanasthana, Adhyaya 4, Nirnaya Sagar Press, edn., Bombay, p. 243.

41. V.2.9.

Dipti, kanti and dyuti all mean lustre but each one of them is restricted by usage for the lustre of a different object. In the Mahabharata these are used with reference to three different objects, each going with one, according to the figure of speech yathasankhya: diptikantidyutigunaih suryendujvalanopamah[33]. Dipti goes with surya, kanti with indu and dyuti with jvalana, i.e., the lustre of the sun is dipti, that of the moon is kanti and that of the fire is dyuti. Elsewhere too in the same work we have the same specification: ubhau candrarkasadrsau kantya diptya ca bharata[34]. The Ramayana, however, goes slightly different. It mentions dyuti as that of divakara; the sun; e.g., kantisri-dyutibhis tulyam indupadmadivakaraih.[35]

Atithi and abhyagata mean "guest" commonly but while atithis signify the guests who are unknown abhyagata-s signify those who are known: atithayo 'jnatapurvah, abhyagata jnata-purvah. This is how the commentators explain them under the Bhagavata verse: yas tv iha atithin abhyagatan va where both occur side by side.

Amara reads: samanau marudhanvanau[36], maru and dhanvan have the same meaning. But that they are not so is borne out by their juxtaposition in the Mahabharata, the Bhagavata, etc. eg.,

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33. Adiparva, 126.4.

34. Adiparva, 110.30

35. VI. III.35.

36. II.1.5.

nyasah sthapyas cirakalagrahyah, niksepo 'lpakalagrahyah, nyasas and niksepas are long-term and short-term deposits respectively.

In the Vimanasthana, Caraka enumerates the speech defects. Amon. them he mentions the two, anarthaka and aparthaka, and himself proceeds to explain the difference in them as: anarthakam nama yad vacanam aksaragramamatram eva syat pancavargavan narthataya grhyate, aparthakam nama yad arthavat parasparena cayujyamanarthakam. yatha....cakrana-kravamsavajranisakara iti[42]. anarthaka is that speech which is a mere conglomeration of a number of vocables, it does not convey any meaning..., aparthaka is that speech which does have some meaning but which lacks coherence.

The Bhagavata puts together the words udyana, upavana and arama in one line: udyanopavanaramair vrtapadmakarasriyam[43]. Sridhara explains the difference in them as: udyanam phala-pradhanam, upavanam puspapradhanam, aramah kridartham vanam: udyana is a garden with more of fruits, upavana with more of flowers, while arama is a park meant for sport.

Under the Mahabharata verses:

(1) latavallis ca vegena vikarsan pandunandanah[44].

(2) vrksagulmalatavallyas tvaksaras trnajatayah[45].

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42. V..2.9 Adhyaya, 146.40.

43. I.11.12.

44. Vanaparva, 146.40.

45. Bhismaparva, 5.17

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Nilakantha offers diametrically opposite comments. Under the first verse he says lata bhucara, valli vrksacara. Lata moves on the ground, valli on the tree. Under the second verse he says: lata vrksadyarudha guducyadayah, vallyo bhumiprasara varsamatrasthayinyah kusmandadyah, lata-s hang on the trees etc. like guduci and so on, while valli-s such as kusmanda etc. spread on the ground, and stay there for a year. Under another verse vallilatasankatesu katajesu sthitams tatha[46] he offers an altogether different interpretation: vallinam latapratanani which does not make much sense. It seems he is confused here. A closer look at the Mahabharata text itself would have revealed to him the distinction in the meaning of the words. The Mahabharata says:

(i) latadharma dhartarastrah salah sanjaya pandavah.
na lata vardhate jatu anasritya mahadrumam[47].

(ii) valli valayate vrksam sarvatas capi gacchati.

Lata-s hang on the trees. So do the valli-s with this difference that they, in addition coil round them. The Ramayana commentators Rama and Satyatirtha are right when they explain valli-s as vrksadyasritah and vrksalingitah respectively. virudh-s they explain as bhumyadharah and

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46. Bhismaparva, Vanaparva, 155.55.

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sthalalatah, the creepers on the ground. Ksirasvamin explains valli as valate vestate valli, guducyadir madhavyadis ca which is in line with what has been said above. guduci, madhavi etc. are the creepers which hang on the trees and coil round them.

We have taken only a few of the synonyms in this paper by way of specimen. There are a lot more which can be given similar treatment. As a matter of fact the material available is sufficient to fill a reasonably-sized monograph. The divination of the distinction in meanings in well-established synonyms has its own joy. This humble investigator has been prompted in presenting this paper to share this joy with the distinguished assembly of scholars present here.

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To big cities on earth were founded one the earth one for men by Visanukam at the command of Siva named Ayodhya so that the son born of Narayana Anomatan could become its ruler and the other for giants by Brahma, named Lanka near the towering Nilkala Hill in the midst of an island. Anomatan got a son Achabarn through marriage with a goddess arranged by Indira who succeeded him in Ayodhya's throne. Lanka peopled by Chaturapak with his horses of giants at the behest of Brahma, his relative. Chaturapak had a son called Lastion who had five sons, one from each of his five queens : Kuperan, Japnasun, Akrathada, Maran and Ravana of whom Ravana inherited the throne. He was the incarnatinn of Nonduk, a giant serving Siva in heaven, his duty being to wash the feet at the foot of the hill Krailat which was the Lord's above of gods and goddesses who would come to see Him. The wisitors could not refrain from teasing the poor Nonduk. They would knock his head everytime they would pass by him and pull out a few hair with the result that not a hair remained at his head. Angry he went to Siva who made his forefinger as hard as diamond with the power of death when pointed at anybody. Now when the gods and goddess would pass by him he would point the forefinger and they would drop down dead. The surving gods were upto Siva and told him of this. He drafted Narayana to will him (Nonduk). Narayana assuming the form of a beauting dancing woman came before him. He took fancy to him while dancing with him Narayana was careful of the forefinger being pointed at him; at one stage however, he made such movements for Wonduk that the same forefinger was pointed at by him at his

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chest. The result was obvious. He dropped down dead. But he saw the beautiful woman changing into Narayana and castigated him for not having gets enough to kill him in a straight fight. Narayana said that he was the least afraid of him. He would wish if he (Non-due) were to be reborn he be reborn with ten heads and twenty arms all swinging deadly arms and he as a simple human being with only two arms and would still kill him. It was this Nanduk who was born as Ravana, a giant of very fierce appearance. His mother Queen Rachada, had four other children, three sons, Kumpakarn, Bhibhak, Tutkharn, and one daughter, Samankkha. Ravana's brothers were not as wicked as he; infact, Kumpakarn and Bhibhak loved justice. Of these too Bibhak was endowed with magic foresight and could foretell the future. Ravana's sister Samanakka was a lascivious girl and was on the look out for love with handsome men.

When Ravana grew he went to a hermit, Kobut, in a forest for learning magic art of war. One day he strayed into fruit garden of god Cerajun, plucked fruits, broke twigs and otherwise revenged it. The god happened to come to it at that time. He found Ravana difiant and admitting of no crime. Angry, he fought with him,caught tied and dragged him in the air much to the latter's shame.

Near Ayodhya at that time was a town Saket, whose ruler having no offspring got tired of worldly life and returned to a forest to practice austerities. His beard in course of time grew so long that two sparrows came to make their nests

in it. One day the husband sparrow lingered a little finger on the petals of a flower, got enclosed in it for the night came back the next morning to his spouse who chased him away suspecting of unfaith fulness, he pathetically proclaiming him innocense and swearing by all the sins of the hermit (Kodom) if he were proved to be otherwise. The hermit heard his words and was surprised to know that he had so many sins. At his asking the husband sparrow told him that he was neglecting his duty in not looking after his subjects, with no possibility of their being cared for even in future, he having no descendants. The words of the sparrow touched the hermit quick. He decided to give up the life of a hermit and returned to his capital to be a house-holder. He look a wife Ajna who leave him a daughter. One day when he went out, the god Indra came and made love to his wife who bore a son as green in fact as the god. Soon the sun god came and through him she gave birth to a son as red in face as the former (sun). Ignorant of the going on Kodem look both of them to be his sons. One day he went to take bath in a river. One son he was carrying on his shoulders and one on his waist with the daughter walking behind him who feeling some permitted herself the remark that he was treating other people's children better that his own child. On a query from him she told him everything. To test the varacity his daughter's version, he made a solemn vow that he would throw all the children in the river. If any

of them went his real child, he or she would come back to him. The other fathers would swim across the river and ~~th~~ turned into monkeys. The daughter came back to him and the sons did not. As per the vow of Kodom the latter turned into monkeys. Of these the one with the green fact was ~~mnkx~~ false and the one with the red face was suk reap. Angry Kodom cursed his wife to turned into a stone to be used in building the bright for reaching Lanka. Before she turned into that, she cursed her daughter Sawaha for betraying her to turn motionless forever standing on one long propping against the branch of a tree till she gave birth to a monkey fighting for Rama.

As for Pa and Sunreap their real fathers built a city, Khidkin for them while the former was the ruler and the latter as the regent or the Viceroy. Swaha being cowhe by the god of wind bore a son Hanuman, who had half by his strength given to him by his father. Sudowed with magical powers, Hanuman is taken to be above death, the wind blowing on him always bringing him back to life. He had eight arms and four faces. When he would yawn stars would come out of his mouth and light up the sky. He had a trident with a share handle as his weapon. Not needing it he would hide it away in the form of a diamon hair against his r . His father one day took him to Siva who developed liking for him, taught him many magic arts, blessed him to be invulnerable, transforming himself into any shape. Nephew of Palea and Sakrup he went to live with them in the Khidkin city.

One winter all the gods and goddesses held a celebration and came out to dance. A goddess Mekkhada had a beautiful diamond which a demon Ramasun wanted to have. She gave the slip to him. Angry, he threw an axe at her repeatedly which did not hit her. God Orajun interscapted; fought with Ramasan but was caught by him and hur violently against Meru which came to banon one side. The gods and the Nagao came together, the Nageo ceiling round it. First attempt to turn the mountain straight having failed, second attempt was married where sukreap tickled the waists of all the Nagaa at once which started them and the mountain was put-in position. Siva being pleased with him gave Pa a small case containing a beautiful woman to be presented to Sukreap, though Narayana present at time quipped that the present of a beautiful woman through a third hand might not be good. The quip hurt Palea('s feelings who said that he may dieat the hands of Narayana, if he were to be unfaithful to his brother. On ~~xxx~~ coming back to the capital, however, he could not resist his curiosity of looking at the women in the case. He found the charms of Tara, the woman in it, to be irresistible and made her his wife, thus breathing his vow.

In the neighbourhood of Ayodhya there lived four han whose kind actions to everybody produced the unique result of 500 cows coming to them everyday and yielding their milk of their own accord in the bowls ~~Xx~~ kept in front of their huts. They saw

one day the daughter, Anong, of a Naga serpent ruler Kalanag, of the nether region making love with an ordinary serpent, she having not been able to find any other suitable one for the purpose. The hermits were shocked to shocked to see her mating with an ordinary snake and tapped her with their stiks to remind her of her royal lineage and the impropriety of her action. She got ashamed and out of the resulting pigue spot venom in milk bowes which a she frog noticed and with a view to saving the life of the hermits fell into one of them and ended her life. The hermits through her divine vision came to know of the self-sacrifice of the she frog and turned her into a beautiful woman, gave her the name Mante and presented her to Uma, Lord Siva's consort with whom she lived ever since.

A giant Virunhok would go to Siva seven times a year to pay obeissance. One day when he came for the purpose he would soop at every step to mount Krailat bow his head deep seven times and proked on. A lizard noticed this and laughed at it. This angered Virun Lok who threw his disc at her which struch the side of the mountain making it lean on one side. Siva who had asleep before that got up, called for Ravana who pulled it straight. Pleased Lord Siva offered him a reward. Insidently he asked to have Uma whom she being circled by rays of glory, however, he could not have. In return for her he got Monto and was pleased at them. While he flying with her over Khidkin en route to Lanka he was encountered by Patha

who defeated him in a dual and snatched Monto from him. In Lanka he consultore keen pakara and Bibhek. They went to consult Kabut (Ravana's teacher) who in turn went to Mugkat, Palea's teach, also a hermit like him. He persuaded Palea to give up Mango. She was expecting at that time, in order to give him to Ravana, he (Angkat) operated on her womb, took out the unborn child and placed in the womb, took out the unborn child and placed in the womb of a she got temporarily. Monto was then handed over to Rawana with whom she lived as his wife in Lanka thereafter.

In course of time the goat delivered a child which Palea named Ongkot after his teacher's name. When the child came of age Palea took him to a river for a ceremonial bath ceremony. Ravana who itching for revenge found that as his opportunity, assumed the form of a crab and lay hidden at the bottom of the river to kill him. He was, however, found out by Palee's men, tied, beat up and put to show. Having been set free after some he went to his teacher Kobut and ~~xkx~~ asked for his help for being stronger for future fights. The teacher arranged a very circumstantial ceremony for him, took out his soul, put it in a glass cast under lock and key in his hermitage. From now on nobody could kill him. This made him instent. He snatched a palanquin having the magic quality of transporting its owner through air which had been willed to Kuperan, his brother by his father before death. Kuparan ran to Siva for protection who got furious at

this, thre as ivory tusk at him which got stuck at his chest, could not be pulled out and had to be cut to the surface of the chest which the demon kept covered with clothes.

As time passed Ravana grew more and more wicked. Disguised as Indra he s the love of goddesses, the gods remaining helpless. He transformed himself into fish and made love to them, thereby getting a daughter Suparnamajcho. Later he got two son through a female elephant Giritorn and Giriwon. From his wives in the palace had one th and children. Monto, the chief queen, born him a son called Renapak, later called Indrachit, the conquerer of Indra, who received his education in the art of war from Kubut who also arranged ceremonies for him for getting the most powerful weapons from Siva, Indra and Narayana with a blessing that, should he be killed and should his head touch the ground, the whole world would go ablaze.

His son's power added to him Ravana quite forgot him. He sent his son to fight Indra. The latter was defeated at his hands, making him earn the name Indra chit, the conquerer of Indra.

Now we may turn the spot light on Ayodhya. Achaburn had a son, Totsarot, who got married to Kaiyakasi, daughter of king Kaiysket, ruler of the city of that name. He at Indra's

invitation fought a giant Palutanan who wanted to have sexual pleasure with the goddesses, (he not feeling contented with all the harm that he had inflicted on the earth). In the fight the axle of the wheel of Totsarot's chariot broke down. Kaiyakesi immedidately put her arm in the axle hole. Totsarath dealt a final blow at the giant and killed him. Through her faith fulness gods protected Kaiyakesi's arm from being broken. Dasaratha on his part out of gratefulness made a promise to her that he would do whatever she asks him to thenceforward.

Totsarath had no son though he had two more queens Kaosuriya and Samutra which made the gods worried for they did not find anybody strong enough among men to keep the demons in check who were getting more aggressive. They approached Siva and told them that it was time for Narayana to be born on the earth. Siva agreeing, Narayana with many many powerful gods took birth on earth in the form of Rama through Kaosuriya. His consort Laksmi was born as Sita to queen Monto. When born she sent one ominent cries hailing the destruction of all the giants three times. Bibhek the astrologer explained that this means the destruction of Lanka and the giants. He advised against keeping her. She therefore was put in a glass case and floated down a river where from she was picked up by Janaka, an issueless king of Mitila turned hermit. When he got her, he gave up the life of a hermit and were back to his capital.

Totsaratha had three more sons through two other queens: Lakshaman, Barata and Satru. Totsarath sent all of his sons to the hermits Vasit and Sawamit who gave them all kinds of knowledge . At the end the hermits through a ceremonial fire obtained for them through Siva heavenly weapons, each of the three brothers three divine with vast destructive potential.

Since king Kaiyaket was getting old he wanted someone to be near him. Barata and Satru were accordingly sent to him to assist him in the affairs of the Sonti.

Finding the harming educating the princes of the human race Ravana with an idea to extirpale them sent a giantess Kakanasun, with the face of a giant and body of crow to disturb their rites. Kakanasun with a horde of her crow giants descended on the hermitages, destroyed the huts of the hermits and disturbed this rites. This being the situation the hermits went to the seniormost among them, Vasit and Sawamit was approached Roma and Laksman for providing assistance to the hermits. They killed Kakanasun whose infuriating ~~kaw~~ ~~t~~ her two sons Sawaha and Marut of whom the former was killed eventually while the latter fled away.

Sita having come of age Janaka wanted to find a husband suitable to her. He had a bow given by Siva. He made a preclamation to the effect that anybody lifeing it would get the hand of Sita. Rama could do so and was married to Sila, whose beauty exceeded all imagination with the consent of Totsarat obtained through a letter.

Marriage over, Totsarat came with an army to take Rama and Sita him. On the way a giant Rama sun who caused thunder, stopped him at once attacked the advance guard, created confusion in the army and tried to overthrow his chariot, saying inter alia as to how dared he imitate his name and that he would take away his wife. Rama beat him hard. He was about to kill him when he acknowledged his defeat and asked for forgiveness which was granted.

Totsorat getting old wanted Rama to succeed him. His wife Kaiyakasi feeling jealous wanted the throne for her son Barata. Instigated by Kachi, a hunch-backed woman who bore Rama a greedge she reminded Totsarot to grant her whatever she wanted and asked for first Barata's succession to the throne for fourteen years, Rama coming to occupy it after that. Dasaratha could not stand the shock and died. Rama was asked to ascend the throne but he refused in deference to the word of honour that his father had given to Kaiyakasi. Barata too declined it and got angry with the mother for asking for such a thing. Since Rama was unyielding, he persuaded Barata to keep the throne for fourteen years after which he would occupy it. Barata accepted it on the condition that should Rama fail to come back after the said number of years, he would commit suicide.

Sita and Lakshaman accompanied Rama in his exile. Their stay first was at Satakut mountains. Since these were near Ayodhya they were disturbed by many visitors. They therefore went further deep into the forest landing themselves on a

garden belonging to a giant called Pirap wherefrom they plucked apples. As they were resting under a tree Pirap came, noticed his apples stolen, took fancy to sleeping Sita and carried her away. Waking up Rama and Lakshaman, fought and killed him. Next they went upto the Godavari river and occupied a deserted hut built by Indra to welcome them.

Kumpakart, some of Chinia and Sumanakkha performed a sacrificial rite for a divine weapon. Brahmi threw down a sword for him. Taking this way of making a gift to be as insult, he would not pick it up. Lakshaman who passed did so. Later dazzled by its brilliance Kumpakart wanted to have it. A fight ensued in which Lakshaman killed Kumpakart with the same sword.

One day Ravana went out for hunting with Monto. He charged Chiuha with the guarding of Lanka. Since the former did not come back for seven days, the latter got tired, transformed his body into a gigantic one with tongue sticking one to serve as a cover for Lanka. When Ravana came he could not see it himself, cut off the tongue with a disc and killed Chiuha. Samanakkha feeling depressed went out in search a new husband. She noticed Rama coming out of the Godavari after bath and straight away started making love to him. She followed him to the hermitage. Noticing Sita there she felt jealous of her and started attacking her. Rama and Lakshaman came to her rescue and wounded Samanakkha cutting off her legs, hands, nose and ears. Samanakkha ran off to her brother Khorn

giving him her version of the story that Rama courted her and at her refusal attacked her. Khorn Khorn came out with a large army to fight Rama but was defeated and killed. Samanakkha then went to Lanka and told Ravana of what had transpired. To pro yet another edge to Ravanas desire for revenge she described the ravishing beauty of Sita who decided to steal her. He asked Marut to assume the form of a golden deer and move about in the neighbourhood of Sita. As soon as she would send Rama to catch him, he should run away deeper into the forest. Rama chasing him and then would give out a cry as if Rama was in distress. This would make Sita hurrying out Lakshaman for his resque. He would then came up and take Sita away. Everything transpired as he had planned. Ravana carried her off through the air to Lanka.

On the way he was met with a fabulous bird Sadayu, a friend of Rama. He almost beat Ravana to the ground and would have killed him but for the prattle which caused his disaster. He bragged of his strength and said that he could be killed only by Siva or Narayana or Siva's ring on Sita's ring finger. This was the signal for Ravana. He noticed atonce the ring on Sita's finger, took it out and threw at the bird cutting off its wings. Though badly injured Sadayu held the ring in its beak waiting for Rama to tell him to follow up to Ravana. Rama and Lakshaman came upon that place in search of Sita when they did not find her in the hut, met with Sadayu who told them all that had happend. When he breathed his last they performed his last rites.

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Ravana on the other hand lodged Sita in a pavilion in a garden behind his palace guarded by a thousand of his sons.

Rama and Lakshaman in the course of their wanderings came upon Katliwan forest where also lived Hanuman as a recluse joined later by his uncle Sukreep having been driven by Palla out of Khidkin through a misunderstanding arisen in connection with the dispasing off of the bull Torapae who challenged Palea who killed it on a du in Surakarn cave. Sukreep was asked by Palea to close the entrance of the cave with stones to prevent the bull's escape and keep the sign of the blood for opening it. If it is deep red it is Torapea who is killed, otherwise it is Pali. As would have it though Tarapea was killed, it rain on that day turned the blood into thin red. Sukreep thought it is Palea who had been killed and did not remove the stone. Palea with his strength removed them, came out and misunderstood Sukreep as one who wanted to have the throne for himself.

Since Hanuman, Rama, and Lakshman were in the same forest they met each other one day. His mother had instructed him to serve Rama. She had further told him that one who would see his invisible diamond hair would be none other than Rama, the incarnation of Rama. Now he overheard Rama talking to Lakshaman about Hanuman's diamond hair. He therefore concieded that the man was not other than Rama. He then paid obeisance to him and placed his services at his disposal. Rama

VOCABULARY

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2. V. 61.5. Literally the word means growing on the body which on the face of it could be anything. It is in the spirit that the word has been used here. Convention, however would restruct it to the sense of hair (loman).

3. V.(ii).137.27.

4. III.38.57 (?) It is well known meaning is 'apparent'.

5. VI(ii).73.43.

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(used in the context of walnut), bhagina[1] a thing for enjoyment, bhrami[2] confusion, lack of balance in thinking, carma[3] chaf (used in the contexts of paddy), candaka[4] a support made up of grass for carrying something on the head, dat[5] ivory tower, daradin[6] under the influence of poison, dhvamsika[7] the Destruction inbetween the two Manvantaras (vide commentary (TP.) Manvantarasandhipratayah), garta[8] wound guluccha[9] a bunch of flowers of a clustor of blossoms,

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2. VI(ii).6.67. The word is formed from the Krdanta form bhrama from baram with the feminine suffix i. It is more well known meaning is 'whirl pool or dizziness'.

3. IV.54.37-8. Ordinarily it means skin or hide. The present sense seems to be inspired by similarity : carma iva iti carma, aupamikah prayogah. Skin protects the body. Chaff protects the grain. What skin is to the body chaff is for paddy.

4. III.107.9. The word is found in Hindi and some other vernaculars in the form indu or indva or innu or binnu. Sanskrit also has a word in dva meaning covering for hands to protect them from removing the ukho fire. In sound the Hindi indu and indva conform more to Sanskrit indva but in meaning they conform more to Candaka or the Yogavasistha. Because Candaka has not been found elsewhere nothing is known of its derivation. The form of it, however suggests that it might have been a Desi word that might have been accepted into Sanskrit.

5.

6. VI(ii)44.34. From the word darada, poison.

7. VI(i).92.28. It is a technical term.

8. IV.27.1. Ordinarily it means pit or depression. The present usage seems to be inspired by similarity, garta iva iti gartah, aupamikah prayogna. Wounds are depressions on the body.

9. IV.49.4.

i[1] (a particle) verily, jambulaka[2] fox, jamya[3] a soldier, a warrior, kaccha[4] armpit kalamagopika[5] protector of rice, kalika[6] ignorance (avidya) kananiya[7] groups of forests, karabha[8] bear (bhalluka)

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1. ~~IV.49x4x~~

1. V.47.20 vide the commentary (TP) : i iti khalvirthe nipatah.

2. IV.11.70 (?) The reading is doubtful here. Some Mss. read Canculaka here which would signify a speck of birds.

3. VI(ii).114.9. Kalidasa uses the word in the sense of the members of a marriage party : yatati janyan avadat kumari, Raghuvamsa, ...

4. III.38.5. It means the same as Sanskrit Kaksa which probably became kaccha in Prakrit that in course of time was accepted balk in Sanskrit. Monier Williams puts forward the above conjecture in the context of another meaning of the word, viz., the edge of ~~xxx~~ lover garment. The same can be put forward, as done above, in the case of the meaning 'arm pit' too.

5. IV.89.32 (?)

6. VI(i). 44.8. Formed from Kala, the words is taken in the literal sense. Kalika would then mean darkness which symbolizes ignorance. Hence it could means ignorance.

7. VI(ii).115.40. Here the suffix cha (= iya) is added in the sense of group (samuha). There is however, no sanction of Panini for it.

8. VI(ii).139.11; V.14.15.

and donkey (gardabha), Kasma[1] swoon, kharolika[2] a kind of game, kina[3] a hollow of a tree and an insect found in wood, kiranu[4] chaff, kopita[5] highly tormented or excessively harassed (atipidita), krtti[6] distinction, kuka[7] to clutch, to overpower, langulo[8] the tail - like pice of iron that hands from the hollow of a bell, lekha[9] a dug up

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1. VI(ii).198.29. Though it is present could be detected in words like kasmala, as an independent word it is not noticed in lexicons.

2. III.109.30. The commentary (TP.) explains it a game that provides false enjoyment : mithyakautuka krida.

3. III.70.42. This meaning is restricted to lexica only.

The word popularly means a scar. Since the hollow in a tree can well be taken as a scar on it, kine is used to denote it. The usage, many others of the kind in the work is in all probability inspited by similarity : kina iva iti kirah, aupamikah prayogah. From the sense of hollow to the insect that creates it many not be difficult to reach. Hence that meaning of the word too.

4. VI(ii).97.39.

5. IV.59.33.

6. IV.18.8.

7. VI(ii).168.3.

8. V.54.3. * vide commentary (TP) : Lambamanajihvakaram loham.

Most probably this usage too is inspired by similarity : langulam iva iti langulam; aupamikah prayogah; it looks like tail. Hence it is langula.

9. III.70.45. Most likely this use is inspired by the literal meaning of the underlying likh which is 'to scratch to scrape'.

channel natha[1] churning, mihika[2] mist, padajati[3] of superior quality, mrdvika[4] very soft, mrdutam, paribimbitavat[5] reflected thought, padu[6] a horse shoe, patala[7] a flower basket, puspakarandaka.

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1. III.38.39.

2. III.122.56. It is interesting that in sound and sense the word is nearest to English mist.

3. VI(ii).115.23.

4. VI(i).92.37. The meaning of it listed in lexicons is 'a vine, a bunch of grapes'. In the present work however, it seems to preserve in it the sense of the base word mrdu. The idea of excess or atisaya is probably yielded in the word by the suffix (may be of the Unadi) ika.

5. VI(ii).180.24. Paribimbana is the same as prati. It is interesting that the primary meaning of both Sanskrit paribimbambana and English reflection is the same, viz., 'to carry an image' and both of them are mean 'to think'.

6. III.19.8.

7. III.41.8.

pataladheksana[1] blind of eyes because of catarat, Patalini[2] blurred, pauruseya[3] a group of people, phalini[4] Kalpalata desire - yielding creeper.

Pindabhrya[5] tissues towards the left side of the stomach, pitala[6] yellow, puskara[7] elephants trunk puryastaka[8] ones nature, ones

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1. IV.21.40. Patala is a kind of disease : a film over the eyes, catarat, dealt with in works of Ayurveda like Caraka, Sasruta, etc.

2. V.34.103. The word occurs in the context of drsti, 'sight'.

3. VI(ii). 122.15. The word called be formed with the addition of a suffix like dha (eya) for which there is no sanction of Panini, to the word purusa in the sense of 'group', 'multitude', samuha.

4. V.61.33. Since the Kalpalata is always having fruits on it, hence the name phalini for it.

5. III.38.32.

6. VI.(ii).115.30. The word means the same as pita.

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8. VI(i).50.17. The term has been defined by the author himself as :

esa eva svabhavatma janaih puryastakani smrtah.

being, raji[1] or rajika[1] musturd, repha[2] a bee and its wing, riti[3] brass, sabdika[4] the source of the sound, sami[5] laguna pod, samkhya[6] light, sara[7] whole, complete, sukta[8] honey, syamika[9], darkness, tandavini[10] a female Tandava dancer, trnamani a kind of stone with

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1. VI(i) 45.8.

2. V.44.27, V.46.9. The known word for 'bee' in Sanskrit is dvirepha which is inspired by, as the linguisticians would have us believe, the word bhramara which has two rephas or r - sounds in it. May be the Yogavasistha repha is a short form for this.

   The sense of 'the wings of a bee' may be an extension of the first meaning.

3. VI(i) 101.40.

4. VI(ii).59.5. The known meaning of this is a grammarian, Vaiyakarana. The nearest meaning to the one of the text could be the one noticed by Monier Williams on the authority of Winterbuch which is relating to sounds or words.

5. III.70.3. It is noticed by Monier Williams only in lexicons.

6. V.80.5. The commentary (TP.) explains the words

   samyak khyanam samkhya = prakasah

7. III.108.18. The word occurs in the compound saranigirna, swallowed wholly or completely, a very new meaning indeed.

8. V.89.28.

9. III.106.25.

10. III.59.8. Monier Williams does not notice the word.

gravitational property, Uddyati[1] flying, upamisu[2] low voice or undertones, vacaniya[3] to be accousted (abhibhasaniya), vasti[4] well known, vasista[5], she elephant, vastuka[6] a place of habitation, vidhurita[7] bereaved and agitated, ksubdha, vikalita[8] torn to pieces, vyoma[9] a measure of the two extended arms, yamayatra[10] a festival in honour of Yama, the god of death.

1.

2. V.3.25. In this sense the word is met within Vedic literature, in works like the Satapatha and the Aitareya Brahmanas.

3. V.28.16. The word is used in the text in too literal a sense in disregard of the convention of it in the sense of censurable or reproachable in later literature. 'To be spoken' or 'uttered' is the meaning of it found in some earlier works (the Manusmrti, the Ramayana) but not 'to be spoken to', the sense in which it is used in the present work.

4. V.86.19.

5. V.52.33.

6. VI(ii).115.30.

7. VI(i).81.34.

8. VI(ii).198 (?).29.

9. III.75.20. Monier Williams notices the word in older works like the Atharvaveda, Satapatha Brahmana, etc.

10. III.46.26. vide the commentary (TP.) Yamaradhanotsava.

Of the many other rather little known name of divine beings and human beings occuring in the work mention may be made of Bhrngisa[1], the gate-keeper of Lord Siva, Rupikas[2], a specle of Pisacas, Samvarta[3], brother of Brhaspati, Tusitas[4], a specie of divine beings (devayonayah), Vatadhanas[5], a clan of that name among the Rajputs.

There are a number of obscure names of plants and trees too that, find mention in the work. First we have the Slesmataka[6] tree a full description of which the work itself gives :'it is a thorny tree growing in dirty or impure places.'

Of the other botanical terms occuring in the work mention may be made of bharuka[7] name of a flower believed to be very auspicious, era[8], a kind of grass, also called eraka, gudaccha[9], name of a creeper, or a particular medicinal herb with quick healing properties, madanaphala[10] and matulinga[11], particular kinds of fruits, the latter believed to increase the heat in the eye (pittam uddipayati) when eaten.

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1. V.85.48.
2. VI(ii).134.22.
3. V.82.1.
4.
5.
6. VI(ii).24.16.
7. VI(ii).115.42.
8. V.68.51.
9. VI(ii).112.32.
10. IV.49.4.
11. IV.54.8.

Of the many unfamiliar names of birds and insects occuring in the work mention may be made of batika[1], casa[2], ~~and~~ ~~xxkix~~ ghurnika[3], krakara[4] and sali[5] all different kinds of birds, Valakhilyas[6] small insects like worms or mosquitoes, Varvanas[7] a kind of blue flies (nilamaksikas).

There are a few words in the work which are rather little known names of places whose proper identification is not possible. Of them mention may be made of bautagraha[8], also called as bhutamandala dina[9] and kira[10].

Of some modern looking Prakrit influenced rare words occuring in the work may be made of acchoda[11] backbone, acchota[12], acchetana[13] plucking or gathering, akota[14] curved or crooked (kutila), amotana[15] to roll (pindikarana), asphotaka[16] shield, asphotita[17] violent shake

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1. VI(i).15.22.
2. VI(ii).99.5.
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4. IV.32.20.
5. VI(i).30.102
6. V.51.35.
7. IV.55.23.
8. V.84.34. vide the commentary (TP.) bhutagraha bhutamandalakhyo desavisesah.
9. VI(i).30.102 (?)
10. IV.45.17.
11. III.27.44.
12. VI(ii).168.20.
13. VI(ii).120.2. Acchotana is what chudana is in Hindi which evidently is derived from the former.
14. VI(ii).113.16.
15. VI(ii).97.39.
16. III.50.26. Ordinarily it denotes a specie of plants.
17. III.106.35.

(to a piece of cloth to smoothen it by removing wrinkles), damara[1] upheavel, dimhaka[2] a lump (of things like side-rites blood and marrow), mandaka[3] a kind of sweetmeat, larsula[4] thirsty, and patrala[5] covered with foliage.

Now we take up made-up words :

Abhijatopala[6] crystal, amarasailendra[7] and devacala[8], the

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2. VI (ii).71.48.

3. VI(ii).137.14.

4. V.74.18; V.74.20; VI(ii).92.3.

5. formed probably on the analogy of Sirala, VI(ii).81. (?) 8.

6. IV.47.30 (?). Since crystal is of superior quality, the author would have his word, convey it.

7. V.45.28.

8. V.74.13. For Meru the author coins the words amarasailendra and devacala which means the mountain of the gods. Here also general words are taken to convey a particular thing, the mount Meru, probably because of the being the favourite resort of the devas.

mount Meru, Antarayancakra finished or concluded (the speech), Arkaratna[1], Suryakantamani or the sun jewel, asatsaka[2] a thing which has no existence in reality, asuradesika[3] sukra (lit. desika = guru of the Asuras), meghavidhi[4] Indra, avakaranila[5], the pralayavayu, the wind at the time of Destruction, bhavacarin[6] the people who partake of the food that comes their way (vide commentary - praptannabhaksanasilah), dhatuksobha[7] disturbance or disequilibrium

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1. V.53.30. It is a mere word play. The author has coined his own word. Surya has a number of synonyms. Arka is one of them. He has substituted it by that just to give a new look to the word.

2. VI(i).128.83. The coinage has a peculiar construction. The commentary (TP.) explains it as asatsamah ka yanha kirlyante iti (asat + so (= sama)+ ka (=kai to say, to sphase, sabda.

3. V.58.13. It is a descriptive word. The idea of Sukra is sought to be conveyed by mentioning him as the preceptor of Asura which he is. The use of desika here is rather interesting. It is a more prevalent in the South.

4. ..... Literary it means that which causes the clouds. Since it is Indra who is god of rain and thunder, it is taken to signify it.

5. IV.47.79. Literarlly the word means the wind that scatters debris. Since it is so fierce that it would uproot everything and would reduce it to debris, the author understands from it the idea of pralayavayu and uses it (the word) to convey it.

6, VI(ii).196.17. The formative explanation of the word could be : bhavena caritum silani yesya. Bhava is what exists : bhavatiti : Those who are used to keeping themselves up with whatever exists or whatever is avilable. The Commentary (TP.) right by explains it as : praptannabhaksanasila.

7. VI(ii).209.11. The dhatu here means the same as in Ayurveda, the humour.

in humours, dravambhodhi, root of plant, etc., kampika[1], or winnower, Khadgaprsthi[2] or asisira[3] the edge of the sword, maruvahpratyaya[4] mirage, lobhilinga[5] given to sexual pleasures, vikara[6] sun, panduracalah[7]

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1. VI(ii).94.39. Literary it would mean those who toss since this action is connected in the mind of the author with the winnow-basket, the word is taken to convey by him the sense of'a winnower'.

2. III.73.11.

3. VI(i).23.32.

4. VI(ii).185.37. It is a descriptive word. Literally it means 'the place which causes the illusion of water in desert'. This is what mirage is.

5. ..... This a rather crude word meaning literally, one 'with a greedy penis'. Figuratively it would mean 'one given to sexual pleasures'.

6. VI(i).2.2. The coinage literally means from where the rays come out : mirgachanti karah = kirana yasmat. Hence the sun.

7. VI(ii).198.33. This also is a general word conveying a particular thing. Literally it means while maintain. In the text it is taken to convey Kailasa perhaps because of its perpetual association with snow and consequently the white colour.

Kailasa mountain, patavasa[1] pollen, phalamri[2] fruit-picker, puranasa the western quarter, ragatantrita[3] passionate, rtutvama[4] the Sun, sthiramani[5] crystal, svakala straw, svanadikuharodbhava[6] Brahma, tapaka[7] the Sun, tapanadi[8] mirage, taptakancanarut[9] fire,

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1. ..... Literally it means that which makes the clothes fragrant : patau vasayati.

2. VI(i).7.43.

3. VI(ii).129.14.

4. V.47.20. The word has a peculiar construction. The commentary (TP.) explains it as : rtunam rtutvam minoti paricchinatti iti rtutvamah, one which determines the seasons. This being one of the functions of the Sun, the word is taken to convey that.

5. VI.67.45 The rationale of its conveying of sense of crystal could be understood on the lines of the one of abhijatopala.

6. V.31.52. Sun here stands for Visnu. Brahma arises from his novel. Hence the word for him.

7. VI(i).2.2. Since the Sun causes heat : tapayatiti, it is designated by that name.

8. VI(ii).52.5. Literally it means (the appearance of) river in heat. A very imaginative word for mirage indeed.

9. V.83.5. Rut here is from ru 'to give one sound' sabda. Fire is taptakancanarut for while burning it givesout, sound like the one given out by the heated gold, vide the Commentary (TP.) : taptakancanam iva rauti dhvanatiti.

tuhinaharaha[1] cloud, urnayu[2] a sheep or a ram, utkara palm of the hand, vanala[3] cloud, varakalpana[4] to bestwo military honours on the best soldiers, to honour the army generals according to merit and vyomaplava[5] an aerial car.

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1. ..... It is a good instance of concepit. Tuhina is frost, mist or cold. The one whose ahara, food, is tuhina would be fire. One which kills (ha from han to kill) or extinguishes the fire could be cloud : the extinguisher of the one with frost or cold as the food.

2. VI(ii).68.37. Lit. one possessing wool. Like many other analogical formations, it informed on the analogy of ahamyu, subhamyu for which there is express sanction of the suffix yus by Panini : ahamsubhayor yus.

3. III.107.29. Monier Williams notices the word, though tracing it to lexicons only, but gives an altogether different meaning of the black species of Tulasi or holy basil.

In the present coinage is a composition of two : Vana + la (from la to bring, adane) meaning which bring Vana which means water. Vana is one of the synonyms of water listed by Amara. Vana in sense is Vana only : Vanah eva vanam, like prajna it has an in svartha. The one which brings forth water could be ~~xxxxxx~~ cloud. Hence the word means cloud. And is used in the text to denote that.

4. VI(ii).108.24. Lit. it means making the best. The author superimposes his interpretation on it and uses it in technical sense.

5. VI(ii).6.32.

Ka - ending words

Of the made-up there are quite a few that have ka coming after them. As a matter of fact it is the addition of this syllable that not unoften gives them a different look, a rather unfamiliar cook and sometimes also occasions change in meaning. Since such words are in sizable numbers and form a sort of a block among themselves they have been taken up here for separate treatment.

Panini enjoins ka (kan) on four occasions : (i) in the sense of the word itself (svartha) (ii) in the sense of smallness or diminution (alpartha) (iii) in the sense of similarity (sadrsya) and in the sense of badness (kutsa). The Yogavasistha furnishes examples of all the four and more though the ones of (i) are far too numerous than the ones of (ii) and (iii). Further ka in (i) not unoften lends peculiarity to them. They would be more familiar in the senses intended of them without it. Take the word svartha itself. Add ka to it, make it svarthaka[1], the sense remaining the same, it would look rather odd. And this is precisely what has been done in the Yogavasistha. Ka can be added to a word, as stated earlier, without effecting any change or alteration in the meaning of it; it need not, however, be added any and everywhere. A few pointed instances from the Yogavasistha where its use is unnecessary are; mohaka[2] for moha, infatuation,

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1. vi(ii).194.31.

2. iv.59.9.

manavaka[1] for manava, man, kuvikalpaka[2] for kuvikalpa, evil thought, ramyaka[3] for ramya, charming, khandaka grain for khanda,[4] calaka[5] for cala, unsteady, lavaka[6] for lava small, paramaka[7] for parama, supreme. Sometimes some ka - ending words develop a convention in a meaning. They therefore do not yield normally the meaning of the pre - ka - addition base. Thus mulaka[8] has developed a convention in the meaning of a particular vegetable only and does not mean in ordinary usage, unlike the Yogavasistha, mula or root. Nor does puspaka[9] conventionally meaning an aerial car of that name mean unlike in the Yogavasistha, a flower.

Occasionally ka in svartha is added to the shortened form of the base. Thus we have the word kalpaka[10] in place of kalpa-vrksaka, kalpa standing for kalpavrksa.

In the sense of similarity ka is added to the word ali in the Yogavasistha. alika[11] there means like a bee.

In the word gramaka,[12] ka has the sense of smallness; gramaka = small village. So has it in akasaka,[13] lesaka,[14] ghataka,[15] kutika,[16] pataka[17] and alpaka.[18]

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1. v.41.33.
2. v.53.7.
3. v.91.2.
4. vi(ii).86.4.
5. vi(ii).114.12.
6. vi(ii).136.17.
7. vi(ii).156.2.
8. vi(ii).183.24.
9. v.3.23; vi(ii).145.17.
10. vi(ii).128.8.
11. vi(i).26.39.
12. iii.41.57.
13. iii.41.57.
14. iv.36.24.
15. iv.44.10.
16. vi(ii).93.18.
17. vi(ii).98.17.
18. vi(ii).155.12.

In a different context in gramaka it means wretchedness (vide the commentary gramakam = kugramam).

In a couple of instances which are a peculiarity of the work ka occurs in the possessive sense which nowhere is enjoined by Panini. Kantika-s[1] qualifying loka-s, means possessing lustre or lustrous. The same is the sense of the word gramaka[2] which means villager, lit. 'of the village', and Gomadadvipaka[3] which means of or belonging to Gomadadvipa.[4] In grameyaka (= villager), however, the possessive sense is yielded by the Taddhita suffix in the base itself, ka being only in svartha.

A word undering significant semantical change with the ka- addition is patalaka[5] which means flangs and festoons. With one ka it means a wooden plank.

Structurally more peculiar are the two words Srnuka[6] listener and vastuka[7] a place of habitation. In the former Srnu in place of Sru has been taken as the base while in the latter vastu in place of vas has been taken to be so.

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1. iii.85.25.
2. iii.121.2; 59.
3. vi(ii).183.65.
4. vi(ii).94.77.
5. v.10.6. The meaning, corners or borders, prantabhaga, does not fit into the context.
6. I.32.4.
7. vi(ii).115.30.

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7. vi(ii).115.30.

Taddhita Words

A study of the vocabulary of the work would not be complete if notice Taddhita words is, not taken here of the

An overwhelming majority of the Taddhita forms are a (an) ending ones, the a or an being added to them in the sense 'belonging to' vide Panini's lasyadan ( ). They are : abja[1], aindriya[2], amra[3], arka[4], badara[5], kalabha[6], kanaka[7], karsanava[8], kausuma[9], lavani[10], mairava[11], pada[12], padata[13], paitamaha[14], samsara[15], samudra[16], sandhya[17], sarva[18], svapnapura[19], tanavi[20], tapana[21], varksi[22], from abja, indriya, amra, arka, badava, kalabha, kanaka, krsanu, kusuma, meru, lavana, pada, padati, pitamaha, samsara, samudra, sandhya, sarva, svapnapura, tanu, tapana and vrksa respectively.

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1. VI(ii).138.1.(?)
2. VI(ii).59.13.
3. VI(ii).214.1.
4. VI(ii).134.35.
5. III.120.19.
6. VI(ii).180.38.
7. III.42.5.
8. IV.16.17.
9. IV.3.5.
10. III.16.2.
11. III.50.35.
12. V.84.35.
13. VI(ii).112.26.
14. VI.(ii).59,13.
15. VI(i).26.23.
16. III.93.20.
17. VI(ii).134.10.
18. V.87.21.
19. VI(ii).133.2; V(ii).144.9; VI(ii).209.37.
20. IV.16.17.
21. V.85.14.
22. III.8.69.

In the sense of group or samuha we have six words with different suffixes, avika,[1] a herd of sheep, formed from avi + thak vide Pan. hastika,[2] a herd of elephants, formed from hastis + thak (ika) vide Pan. acittahastidhenas thak (IV.2.47), marga[3] a herd of deer, formed from mrga + an , vide Pan. tasya samuhah (IV.2.37), trnya[4] a heap of straw, formed from trna + ya, vide Pan. Pasadibhyo yah (IV.2.49), Vana[5] a cluster of forests formed from vana + an, vide Pan. tasya samuhah (IV.2.37) and yauka[6] a swarm of formed from yuka + an, vide Pan. tasya Samuhah (ibid.)

In the sense of being, bhava, we have seven words, the first three formed with syan (ya), vide Pan.

The first three are vaibidya,[7] density, thickness (formed from nibida), taimirya[8] (formed from timira) darkness, and sausirya[9] (formed from susira) to have hole(holes) and the last four termed with tva (two) and tal (two) vide Pan. tasya bhavas tvatalam ( )

The suffix syan is once found added in the sense of 'to belong to' (tasyalam) in which sense Panini normally enjoins an : yamya (formed from Yama), belonging to Yama.

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1. III.107.22.
2. III.19.8
3. III.107.22; V.29
4. VI(ii).168.41.
5. VI(ii).114.12.
6. III.107.10; III.107.44; VI(ii).88.19.
7. VI(ii).143.32.
8. VI(ii).173.27.
9. III. 55.65.

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6. III.107.10; III.107.44; VI(ii).88.19.
7. VI(ii).143.32.
8. VI(ii).173.27.
9. III. 55.65.

The four are : ahamtva[1], (formed from aham). I'ness, tvamitva[2] (formed from tvam) 'you'-ness and tamasta[3] (formed from tamas) svagatata[4] formed from svagata).

In the sense of made of, vikara, are met with two words with the suffix an, vide Pan. tasya Vikarah (IV.3.134). They are : aurna[5] (formed from urna) made of wool and tantava[6] (formed from tantu) made of threads.

Of the words each in a different sense and a difference suffix mention may be made of dhanuska[7] archer, formed from dhanus (= bow) + thak, vide Pan. praharanam (IV.4.57), lakya[8] good or use for the people, formed from loka + yat , vide Pan. tasmai hitam ( ), tarakita[9] starry, formed from taraka + itac, vide Pan. tadasyasanjatam tarakadibhya itac ( ), sambarika[10] magician, formed from Sambara + than, vide Pan ata inithanau ( ), yastika[11] having the club as the weapon (yastih praharanam asya, formed from yasti (= club) = ikak, vide Pan. saktiyastyor ikak (IV. 59).

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1. VI(ii).8.5.
2. ibid.
3. V.36.67.
4. V.66.9.
5. VI(ii).113.20.
6. IV.11.56.
7. .....
8. VI(ii).47.5.
9. III.34.2.
10. III.116.2. (?)
11. I.6.13.

Peculiar Compound Forms

While dealing with the vocabulary of the work and some of his typical features it will not be out of point to make a reference to some of the rather one of the way compound forms : adhikaranigutih.[1] This goes with parsnyoh outside the compound. It means one with the fingers of the hand on the ..... feet (parsuyoh = padatala, mulayoh adhi = upari karangulayo yasya. It is a case of Vyadhikarana Bahu-vrihi. anusvisatmanah[2] which may be analysed as : anu = anukulyana, su = sukhena, visah = pravestum sakyah atma yasya whose self can easily make its entry into the Supreme Soul, tisthatabhidham[3] which can be analysed as tisthatiti tisthah tadbhavas tisthata. Vyatyayena kartari sah. abhidha = sabdavyaparayogyata. The compound means mindhood (cittatvam) or literally 'that one for which the word tistha or sthiti can be employed or in other words the mind which exists.

Before we close over discussion on the un-Paninian forms and other anamalies we would like to permit ourselves the observation that these forms and the other anomalies are casual abarrations in a voluminous work like the Yogavasistha with all its thousands of verses. They may be due either to textual corruption in the process of its being handed down or interpolations more so in view of the fact that the work has enjoined considerable popularity over the

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1. V.82.9.
2. VI(ii).214.6.
3. IV.7.22.

centuries or just the author's occasional slips. By and large the language of the work follows the classical Sanskrit idiom and autho the demands of the Paninian grammar which set the norm for it. As a matter of fact the author was quite well-versed in Vyakarana as can be seen from ~~the~~ quite a few recondite forms that he uses. He gives us chains of verbal forms in Perfect : vavamdire, jepuh, pethus and jaguh[1] or nanrtuh, jahasuh, janguh, sasnuh, anarcuh, abhyayuh[2] or ahwayamasa, pujayamasa, amantrayamasa jvalayamasa[3] all in the course of the same couplet. The Intensives like popluyamana[4] and baubhramiti[5] and denominatives like bimbati,[6] sthitayate[7] and vihagantah[8] or Krdanta forms like atmanibhari[9] filling up ones own self dita[10] cut, past passive participle form of do 'to ~~cut~~ cut' and galvari[11] on the move from gam to go bespeak his intimate knowledge of grammar. So do his observations like jnana is to be derived in Bhava : juanam bhavasanbandha matrakam[12] in reply to the query as to whether it (jnana) is to be derived in Bhava or Karana :

utpadyo jnanasabdas ca
bhave va karane 'tha kim'[13]

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1. V.2.9.
2. VI(i).1.38.
3. III.15.30.
4. VI(ii).83.6.
5. VI(ii).128.46.
6. II.2.19.
7. VI(ii).184.38.
8. ....
9. V.52.57; VI(ii).6.56.
10. VI(i)69.9.
    do , to cut is used in the word in the Tinanta form too, vide. III.113.19.
11. VI(ii).93.84.
12. VI(ii).190.7.
13. VI(ii).190.6.

Or his comparison of the substitution of the one set of books by another with the substitute a desa in place of the original (sthani).[1] It is no wonder then that making allowance for the vastness of the work, the oral tradition reciting texts prevalent in India from very early times and the possibility of scribal errors, textual corruption and interpolations, the unpaninian forms and other aberrations are so small in number in the work.

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1. VI(ii).183.41.

पूर्वपीठिका

शुक्लाम्बरधरां शुक्लां वीणापुस्तकधारिणीम् ।
भवतदौमङ्करां नित्यं वाग्देवीं प्रणमाम्यहम् ।।१।।

दिष्ट्या विलसति पुरतः परिषदिहाभिरूपभूयिष्ठा ।
~~अध्यक्षतामथास्या निर्वहन्ति भारतदेशस्य राष्ट्रपतयः~~ ।।२।।

नानारत्नसमृद्धा या दिव्या गीर्वाणभारती ।
कृतौ यत्नौ महांस्तत्र यवनैरप्यसंशयम् ।।३।।

प्रसूनराशावुपलभ्यमानं
मरन्दमास्वादयितुं समुत्का ।
स्वस्यावशा चेत्समुपैति भृङ्ग-
राजिर्न चित्रं किमिवाऽस्ति तत्र ।।४।।

इस्लामधर्मे स्थितिभागिनोऽपि
नैके विपश्चित्प्रवराः प्रमोदात् ।
गीर्वाणवाणीपरिशीलनेन
तद्वाङ्मयं बृद्धियुतं वितेनुः ।।५।।

तेषां समेषामितिवृत्तमत्र
निवेदनायैव निमन्त्रितोऽहम् ।
विद्वद्वराणां भवतां पुरस्ताद्
वाचं स्वकीयां समुदीरयामि ।।६।।

तां सन्तः श्रोतुमर्हन्ति सदसद्व्यक्तिहेतवः ।
हेम्नः संलक्ष्यते ह्यग्नौ विशुद्धिः श्यामिकाऽपि वा ।।७।।

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Thailand's links with India go back to hundreds of years. And the strangest of these links, apart from that of religion, is presided by Sanskrit with which the thesis developed a sense of belonging since very early times.

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คำสันสกฤตที่มีความหมายเหมือนกัน

ของ

Satya Vrat Shastri

คำศัพท์ภาษาสันสกฤตที่ใช้แทน "คำที่มีความหมายเหมือนกัน" คือ ปรฺยายวจน หรือกล่าวอย่างสั้น ๆ ว่า ปรฺยาย ซึ่งรู้จักกันมากกว่า ปรฺยาย แปลตามรูปศัพท์ว่า "การหมุน"

คำสองคำหรือมากกว่านั้น จะมีความหมานแทนกันได้หรือไม่พูดได้ยาก คนบางกลุ่มมีความคิดว่า เบื้องหลังความหมายที่ใช้แทนกันได้ ยังมีความหมายที่แฝงอยู่อีก ความหมายที่แฝงเหล่านี้สามารถจะค้นหาได้โดยการวิเคราะห์การใช้ในเนื้อหาต่าง ๆ หรือโดยการสืบไปถึงความหายตอนแรก ๆ ของคำในเชิงประวัติ หรือโดยกาศัยการเสนอแนะของนักวิจารณ์หรือโดยการตีความตามความเป็นมาทางด้านศัพท์ สำหรับภาษาปัจจุบัน การสืบสวนทำได้ง่าย เพราะหลักการใช้คำทำให้ขอบเขตของความหมายอยู่ในวงจำกัด เพื่อที่จะอธิบายข้อนี้ เราจะยกตัวอย่างคำในภาษาอังกฤษ ซึ่งมีคำหลายคำ เช่น ride, scale, climb, mount ตรงกับภาษาสันสกฤตว่า ārohaṇa ทุกคำมีความหมายตรงกับ ārohaṇa แต่ต้องเป็น ārohaṇa ที่คุมตัวกรรมต่างกัน ดังนั้นความแตกต่างของความหมายของคำเหล่านี้จึงขึ้นอยู่กับกรรมของ ārohaṇa คือ riding เท่ากับ ārohaṇa บนม้า climbing คือ ārohaṇa บนต้นไม้ หรือเสา หรือภูเขา scaling เท่ากับ ārohaṇa บนภูเขา เป็นต้น จะเห็นได้ว่า แต่ละคำมีความสัมพันธ์เฉพาะกับกรรมตัวหนึ่งและมีความหมายแตกต่างกันก็โดยกรรมนั้น ๆ เท่านั้น ผู้แต่งคัมภีร์มหาภาษยได้กล่าวไว้อย่างชัดเจนว่า

"ศัพท์มีความหมายที่จำกัด เช่น สำหรับ สีแดงเหมือนกัน ถ้าใช้กับ โค จะใช้ว่า โลหิต แต่กับม้าใช้ โศณ สำหรับ สีดำเหมือนกัน ถ้าใช้ กับ โค ใช้ กฤษณ แต่ถ้าใช้กับ ม้า ใช้ เหม สำหรับสีขาวเหมือนกัน โค ใช้ เศฺวต แต่ม้า ใช้ กรฺก"

การค้นหาข้อแตกต่างของความหมายของคำที่ถือว่าเป็นคำที่มีความหมายเหมือนกัน ในภาษา classic เช่น ภาษาสันสกฤต ค่อนข้างจะยาก เพราะจะค้นหาได้จากวรรณคดีอย่างเดียว ภาษาวรรณคดีและภาษาที่ใช้พูดกันในปัจจุบันย่อมมีความแตกต่างกันอย่างเห็นได้ชัด ความหมายแฝงของคำย่อมจะไม่ปรากฏชัดในวรรณคดีเท่ากับในภาษาปัจจุบัน วรรณคดีเองก็ใช่ว่าจะเป็นกลุ่มก้อนอันเดียว เพราะยังมี ลำดับความเก่าแตกต่างกัน ซึ่งทำให้เรามองเห็นขบวนการเปลี่ยนแปลง จากความหมายที่สร้างขึ้นในตอนแรก ไปในความหมายที่ตายตัว เปลี่ยนจากความหมายที่ใช้ในหมู่คนกลุ่มใหญ่เป็นใช้ในความหมายสำหรับคนกลุ่ม ล็ก ดังนั้นวรรณคดียิ่งเก่าเท่าไรก็ทำให้เราทราบข้อแตกต่างที่ละเอียดอ่อนของคำที่ถือว่ามีความหมายเหมือนกัน ได้มากเท่านั้น ในวรรณคดีสันกฤตยุคต้น ๆ เราจะพบคำสันสกฤตที่มีความหมายเหมือนกันวางอยู่ติดกัน นี้เป็นเครื่องชี้ให้เห็นอย่างชัดเจนว่า ความหมายที่แตกต่างกันยังคงอยู่ในสมัยต้น ๆ การวิวัฒนาการไปสู่การมีความหมายใช้แทนกันได้ อันที่จริงก็เกิดขึ้นจากการหายไปของความหมายแฝงที่ละเอียดอ่อนเมื่อเวลาล่วงไป ความหมายที่ใกล้เคียงกัน ทำให้เกิดการใช้แทนกันขึ้น ซึ่งตรงกับความหมายที่ Kṣīrasvāmin เสนอ ในการอธิบายคำใน อมรโกศะ

คำสันสกฤตที่มีความหมายเหมือนกัน

ของ

Satya Vrat Shastri

คำศัพท์ภาษาสันสกฤตที่ใช้แทน "คำที่มีความหมายเหมือนกัน" คือ ปรฺยายวจน หรือกล่าวอย่างสั้น ๆ ว่า ปรฺยาย ซึ่งรู้จักกันมากกว่า ปรฺยาย แปลตามรูปศัพท์ว่า "การหมุน"

คำสองคำหรือมากกว่านั้น จะมีความหมานแทนกันได้หรือไม่พูดได้ยาก คนบางกลุ่มมีความคิดว่า เบื้องหลังความหมายที่ใช้แทนกันได้ ยังมีความหมายที่แฝงอยู่อีก ความหมายที่แฝงเหล่านี้สามารถจะค้นหาได้โดยการวิเคราะห์การใช้ในเนื้อหาต่าง ๆ หรือโดยการสืบไปถึงความหายตอนแรก ๆ ของคำในเชิงประวัติ หรือโดยกาศัยการเสนอแนะของนักวิจารณ์หรือโดยการตีความตามความเป็นมาทางด้านศัพท์ สำหรับภาษาปัจจุบัน การสืบสวนทำได้ง่าย เพราะหลักการใช้คำทำให้ขอบเขตของความหมายอยู่ในวงจำกัด เพื่อที่จะอธิบายข้อนี้ เราจะยกตัวอย่างคำในภาษาอังกฤษ ซึ่งมีคำหลายคำ เช่น ride, scale, climb, mount ตรงกับภาษาสันสกฤตว่า ārohaṇa ทุกคำมีความหมายตรงกับ ārohaṇa แต่ต้องเป็น ārohaṇa ที่คุมตัวกรรมต่างกัน ดังนั้นความแตกต่างของความหมายของคำเหล่านี้จึงขึ้นอยู่กับกรรมของ ārohaṇa คือ riding เท่ากับ ārohaṇa บนม้า climbing คือ ārohaṇa บนต้นไม้ หรือเสา หรือภูเขา scaling เท่ากับ ārohaṇa บนภูเขา เป็นต้น จะเห็นได้ว่า แต่ละคำมีความสัมพันธ์เฉพาะกับกรรมตัวหนึ่งและมีความหมายแตกต่างกันก็โดยกรรมนั้น ๆ เท่านั้น ผู้แต่งคัมภีร์มหาภาษยได้กล่าวไว้อย่างชัดเจนว่า

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(๒) ตัวน้ำโสมโดยตรง เสมอ และแล้วคำว่า อินฺทุ คงจะเปลี่ยนไปหมายถึงลูกกลม ๆ เล็ก ๆ แล้วกลายไปหมายถึงพระจันทร์เต็มดวง หลักธรรมดาที่มีอิทธิพลต่อการวิวัฒนาการของศัพท์ภาษาสันสกฤตอย่างมากคือ เมื่อใดก็ตาม ศัพท์ศัพท์เดียว ซึ่งหมายถึงของสองอย่าง มีคำที่มีความหมายเหมือนกันอีก คำที่มีความหมายเหมือนกันเหล่านั้น ก็จะมีความหมายถึงสิ่งสองสิ่งเช่นเดียวกัน ดังนั้นคำว่า "โสม" จึงมีความหมายว่า "พระจันทร์" จากนั้นเป็นธรรมดาอยู่เองสำหรับการเจริญงอกงามขึ้นของเทพนิยาย คือ ความคิดและคุณลักษณะต่าง ๆ ที่สัมพันธ์กับ "โสม" ที่เป็นพืช ก็ไม่มีความสัมพันธ์กับความคิดใหม่ คือ กับ "โสม" ที่เป็นพระจันทร์ ความเป็นมาในการเปลี่ยนแปลงจะกล่าวให้มีเหตุผลได้ดังนี้ คำว่า "อินฺทุ" หมายถึงทั้ง "หยดของน้ำโสมและพระจันทร์" คำที่มีความหมายเหมือน "อินฺทุ" ในความหมายแรก คือ "โสม" ดังนั้น คำว่า "โสม" จึงหมายถึงทั้ง ต้นโสมและพระจันทร์ และเมื่อต้นโสมได้วิวัฒนาการไปเป็นเทพเจ้าโดยอาศัยคำขยายอย่างใดอย่างหนึ่ง โสมที่หมายถึงพระจันทร์ก็จึงได้รับตัวขยายอันเดียวกันนั้นด้วย ดังนั้นพระจันทร์จึงได้รับการเรียกสมญาว่า "เจ้าแห่งสมุนไพร"

บางครั้ง คำซึ่งในตอนแรกใช้หมายถึงสิ่งที่กว้าง ๆ ต่อมามีความหมายที่เฉพาะเจาะจง เช่น คำว่า "ครุตฺมตฺ" หมายถึง นกทั่ว ๆ ไป แต่ต่อมา ใช้หมายถึง นกเฉพาะอย่าง คือ ครุฑ

ในทางกลับกัน คำที่มีความหมายเฉพาะในตอนแรก กลับมีความหมายกว้างขึ้นในตอนหลัง เช่น คำว่า เสนา, ปฤตนา , วาหินี เป็นต้น ซึ่งปัจจุบันหมายถึงกองทัพบกทั่วไป แต่เมื่อก่อนนี้หมายถึงกองทัพบกที่มีกำลังต่าง ๆ กัน คือ เสนา ประกอบด้วยช้าง ๕๐๐ รถ ๕๐๐ พลรบ ๒๕๐๐ และม้า ๑๕๐๐ ปฤตนา ประกอบด้วย พลรบ ๕๐๐๐ และม้า ๑๕,๐๐๐ ตัว วาหินี ประกอบด้วย ช้าง ๕๐,๐๐๐ ตัว รถพลรบ ๒๕๐,๐๐๐ และม้า ๕๐,๐๐๐ ตัว

คำที่มีความหมายเหมือนกันบางตัว มีความสัมพันธ์กันในฐานะบางตัวมีความหมายกว้าง บางตัวมีความหมายแคบ ลักษณะหรือชนิดที่ต่าง ๆ กันของสิ่งใดสิ่งหนึ่งก็ดี คำที่แตกต่างกันใช้แทนลักษณะและชนิดนั้น ๆ แต่คำเหล่านี้ก็จะมีคำที่ใช้ร่วมกันเป็นกลาง ๆ ได้ เช่น คำว่า โกรธ, โทฺรห, อมรฺษยา และ อสูยา มีคำที่ใช้ร่วมกันเป็นกลาง ๆ คือ โกป

สำหรับคำว่า "กิน" สันสกฤตใช้คำว่า โภชน , ขาทน , ภกฺษณ เป็นต้น ซึ่งเป็นการกินชนิดต่าง ๆ คือ กินของแข็ง ๆ ใช้ขาทน กลืนก่อนเคี้ยว ใช้ ภกษณ คำว่ากินทั้งหมดใช้คำร่วมกันที่เป็นกลาง ๆ คือ อภฺยวหาร

เราได้กล่าวถึงการวิวัฒนาการอย่างกว้าง ๆ ของการมีความหมายเหมือนกันของคำต่าง ๆ ต่อไปนี้เราจะกล่าวถึงคำเป็นคู่ ๆ จำนวนหนึ่ง ที่มีความหมายเหมือนกัน เพื่อหาข้อแตกต่างอย่างชัดเจนโดยอาศัยหลักฐานจากคัมภีร์และจากคำวิจารณ์ของนักวิจารณ์

แรกทีเดียวจะยกคำ อมรฺษ และ โรษ คัมภีร์รามายณช่วยได้มากในที่นี้ คือ กล่าวว่า โรษ เป็นผลมาจาก อมรฺษ คำว่า อมรฺษ มาจาก มฤษฺ ธาตุ "ทน" ที่มี นิบาต มฤ ธาหน้า คำนี้ในเบื้องต้นมีความหมายว่า "การไม่อดกลั้น" คำว่า โรษ" มาจาก รุษ ธาตุ "ทำอันตราย" คำว่า โรษ ในเบื้องต้นแปลว่า "การแสดงความรุนแรง" นักวิจารณ์ชื่อ ตริปุราริ อธิบายสองคำนี้ว่า อมรฺษ คือ "การไม่อดกลั้น" และ โรษ คือ ความโกรธ หรือ ความโกรธที่มีอยู่เป็นเวลานานและความโกรธชั่วครู่ นี้ดูเหมือน

(๒) ตัวน้ำโสมโดยตรง เสมอ และแล้วคำว่า อินฺทุ คงจะเปลี่ยนไปหมายถึงลูกกลม ๆ เล็ก ๆ แล้ว
กลายไปหมายถึงพระจันทร์เต็มดวง หลักธรรมดาที่มีอิทธิพลต่อการวิวัฒนาการของศัพท์ภาษาสันสกฤต
อย่างมากคือ เมื่อใดก็ตาม ศัพท์ศัพท์เดียว ซึ่งหมายถึงของสองอย่าง มีคำที่มีความหมายเหมือนกัน
อีก คำที่มีความหมายเหมือนกันเหล่านั้น ก็จะมีความหมายถึงสิ่งสองสิ่งเช่นเดียวกัน ดังนั้นคำ
ว่า "โสม" จึงมีความหมายว่า "พระจันทร์" จากนั้นเป็นธรรมดาอยู่เองสำหรับการเจริญงอกงามขึ้น
ของเทพนิยาย คือ ความคิดและคุณลักษณะต่าง ๆ ที่สัมพันธ์กับ "โสม" ที่เป็นพืช ก็ไม่มีความสัมพันธ์
กับความคิดใหม่ คือ กับ "โสม" ที่เป็นพระจันทร์ ความเป็นมาในการเปลี่ยนแปลงจะกล่าวให้มีเหตุผล
ได้ดังนี้ คำว่า "อินฺทุ" หมายถึงทั้ง "หยดของน้ำโสมและพระจันทร์" คำที่มีความหมายเหมือน "อินฺทุ"
ในความหมายแรก คือ "โสม" ดังนั้น คำว่า "โสม" จึงหมายถึงทั้ง ต้นโสมและพระจันทร์ และเมื่อ
ต้นโสมได้วิวัฒนาการไปเป็นเทพเจ้าโดยอาศัยคำขยายอย่างใดอย่างหนึ่ง โสมที่หมายถึงพระจันทร์ก็จึง
ได้รับตัวขยายอันเดียวกันนั้นด้วย ดังนั้นพระจันทร์จึงได้รับการเรียกสมญาว่า "เจ้าแห่งสมุนไพร"

บางครั้ง คำซึ่งในตอนแรกใช้หมายถึงสิ่งที่กว้าง ๆ ต่อมามีความหมายที่เฉพาะเจาะจง เช่น
คำว่า "กรุตฺมตฺ" หมายถึง นกทั่ว ๆ ไป แต่ต่อมา ใช้หมายถึง นกเฉพาะอย่าง คือ ครุฑ

ในทางกลับกัน คำที่มีความหมายเฉพาะในตอนแรก กลับมีความหมายกว้างขึ้นในตอนหลัง
เช่น คำว่า เสนา , ปฤตนา , วาหินี เป็นต้น ซึ่งปัจจุบันหมายถึงกองทัพบกทั่วไป แต่เมื่อก่อน
นี้หมายถึงกองทัพบกที่มีกำลังต่าง ๆ กัน คือ เสนา ประกอบด้วยช้าง ๕๐๐ รถ ๕๐๐ พลรบ ๒๕๐๐
และม้า ๑๕๐๐ ปฤตนา ประกอบด้วย พลรบ ๕๐๐๐ และม้า ๑๕,๐๐๐ ตัว วาหินี ประกอบด้วย ช้าง
๕๐,๐๐๐ ตัว รถพลรบ ๒๕๐,๐๐๐ และม้า ๕๐,๐๐๐ ตัว

คำที่มีความหมายเหมือนกันบางตัว มีความสัมพันธ์กันในฐานะบางตัวมีความหมายกว้าง บาง
ตัวมีความหมายแคบ ลักษณะหรือชนิดที่ต่าง ๆ กันของสิ่งใดสิ่งหนึ่งก็มี คำที่แตกต่างกันใช้แทนลักษณะและ
ชนิดนั้น ๆ แต่คำเหล่านี้ก็จะมีคำที่ใช้ร่วมกันเป็นกลาง ๆ ได้ เช่น คำว่า โกรธ, โทฺรห, อมรฺษฺยา
และ อสูยา มีคำที่ใช้ร่วมกันเป็นกลาง ๆ คือ โกป

สำหรับคำว่า "กิน" สันสกฤตใช้คำว่า โภชน , ขาทน , ภกฺษณ เป็นต้น ซึ่งเป็นการกิน
ชนิดต่าง ๆ คือ กินของแข็ง ๆ ใช้ขาทน กลืนก่อนเคี้ยว ใช้ ภกษณ คำว่ากินทั้งหมดใช้คำร่วม
กันที่เป็นกลาง ๆ คือ อภฺยวหาร

เราได้กล่าวถึงการวิวัฒนาการอย่างกว้าง ๆ ของการมีความหมายเหมือนกันของคำต่าง ๆ ต่อไป
นี้เราจะกล่าวถึงคำเป็นคู่ ๆ จำนวนหนึ่ง ที่มีความหมายเหมือนกัน เพื่อหาข้อแตกต่างอย่างชัดเจนโดยอาศัย
หลักฐานจากคัมภีร์และจากคำวิจารณ์ของนักวิจารณ์

แรกทีเดียวจะยกคำ อมรฺษ และ โรษ คัมภีร์รามายณช่วยได้มากในที่นี้ คือ กล่าวว่า โรษ
เป็นผลมาจาก อมรฺษ คำว่า อมรฺษ มาจาก มฤษฺ ธาตุ "ทน" ที่มี นิบาต นญฺ นำหน้า คำนี้ในเบื้องต้น
มีความหมายว่า "การไม่อดกลั้น" คำว่า โรษ" มาจาก รุษ ธาตุ "ทำอันตราย" คำว่า โรษ ในเบื้อง
ต้นแปลว่า "การแสดงความรุนแรง" นักวิจารณ์ชื่อ ตริปุราริ อธิบายสองคำนี้ว่า อมรฺษ คือ "การไม่
อดกลั้น" และ โรษ คือ ความโกรธ หรือ ความโกรธที่มีอยู่เป็นเวลานานและความโกรธชั่วครู่ นี้ดูเหมือน

(๒) ตัวน้ำโสมโดยตรง เสมอ และแล้วคำว่า อินฺทุ คงจะเปลี่ยนไปหมายถึงลูกกลม ๆ เล็ก ๆ แล้วกลายไปหมายถึงพระจันทร์เต็มดวง หลักธรรมดาที่มีอิทธิพลต่อการวิวัฒนาการของศัพท์ภาษาสันสกฤตอย่างมากคือ เมื่อใดก็ตาม ศัพท์ศัพท์เดียว ซึ่งหมายถึงของสองอย่าง มีคำที่มีความหมายเหมือนกันอีก คำที่มีความหมายเหมือนกันเหล่านั้น ก็จะมีความหมายถึงสิ่งสองสิ่งเช่นเดียวกัน ดังนั้นคำว่า "โสม" จึงมีความหมายว่า "พระจันทร์" จากนั้นเป็นธรรมดาอยู่เองสำหรับการเจริญงอกงามขึ้นของเทพนิยาย คือ ความคิดและคุณลักษณะต่าง ๆ ที่สัมพันธ์กับ "โสม" ที่เป็นพืช ก็ไม่มีความสัมพันธ์กับความคิดใหม่ คือ กับ "โสม" ที่เป็นพระจันทร์ ความเป็นมาในการเปลี่ยนแปลงจะกล่าวให้มีเหตุผลได้ดังนี้ คำว่า "อินฺทุ" หมายถึงทั้ง "หยดของน้ำโสมและพระจันทร์" คำที่มีความหมายเหมือน "อินฺทุ" ในความหมายแรก คือ "โสม" ดังนั้น คำว่า "โสม" จึงหมายถึงทั้ง ต้นโสมและพระจันทร์ และเมื่อต้นโสมได้วิวัฒนาการไปเป็นเทพเจ้าโดยอาศัยคำขยายอย่างใดอย่างหนึ่ง โสมที่หมายถึงพระจันทร์ก็จึงได้รับตัวขยายอันเดียวกันนั้นด้วย ดังนั้นพระจันทร์จึงได้รับการเรียกสมญาว่า "เจ้าแห่งสมุนไพร"

บางครั้ง คำซึ่งในตอนแรกใช้หมายถึงสิ่งที่กว้าง ๆ ต่อมามีความหมายที่เฉพาะเจาะจง เช่น คำว่า "ครุฑมฺ" หมายถึง นกทั่ว ๆ ไป แต่ต่อมา ใช้หมายถึง นกเฉพาะอย่าง คือ ครุฑ

ในทางกลับกัน คำที่มีความหมายเฉพาะในตอนแรก กลับมีความหมายกว้างขึ้นในตอนหลัง เช่น คำว่า เสนา, ปฤตนา , วาหินี เป็นต้น ซึ่งปัจจุบันหมายถึงกองทัพบกทั่วไป แต่เมื่อก่อนนี้หมายถึงกองทัพบกที่มีกำลังต่าง ๆ กัน คือ เสนา ประกอบด้วยช้าง ๕๐๐ รถ ๕๐๐ พลรบ ๒๕๐๐ และม้า ๑๕๐๐ ปฤตนา ประกอบด้วย พลรบ ๕๐๐๐ และม้า ๑๕,๐๐๐ ตัว วาหินี ประกอบด้วย ช้าง ๕๐,๐๐๐ ตัว รถพลรบ ๒๕๐,๐๐๐ และม้า ๕๐,๐๐๐ ตัว

คำที่มีความหมายเหมือนกันบางตัว มีความสัมพันธ์กันในฐานะบางตัวมีความหมายกว้าง บางตัวมีความหมายแคบ ลักษณะหรือชนิดที่ต่าง ๆ กันของสิ่งใดสิ่งหนึ่งก็ดี คำที่แตกต่างกันใช้แทนลักษณะและชนิดนั้น ๆ แต่คำเหล่านี้ก็จะมีคำที่ใช้ร่วมกันเป็นกลาง ๆ ได้ เช่น คำว่า โกรธ, โทฺรห, อีรฺษฺยา และ อสูยา มีคำที่ใช้ร่วมกันเป็นกลาง ๆ คือ โกป

สำหรับคำว่า "กิน" สันสกฤตใช้คำว่า โภชน , ขาทน , ภกฺษณ เป็นต้น ซึ่งเป็นการกินชนิดต่าง ๆ คือ กินของแข็ง ๆ ใช้ขาทน กลืนก่อนเคี้ยว ใช้ ภกษณ คำว่ากินทั้งหมดใช้คำร่วมกันที่เป็นกลาง ๆ คือ อภฺยวหาร

เราได้กล่าวถึงการวิวัฒนาการอย่างกว้าง ๆ ของการมีความหมายเหมือนกันของคำต่าง ๆ ต่อไปนี้เราจะกล่าวถึงคำเป็นคู่ ๆ จำนวนหนึ่ง ที่มีความหมายเหมือนกัน เพื่อหาข้อแตกต่างอย่างชัดเจนโดยอาศัยหลักฐานจากศัพท์ศาสตร์และจากคำวิจารณ์ของนักวิจารณ์

แรกทีเดียวจะยกคำ อมรฺษ และ โรษ คัมภีร์รามายณช่วยได้มากในที่นี้ คือ กล่าวว่า โรษเป็นผลมาจาก อมรฺษ คำว่า อมรฺษ มาจาก มฤษฺ ธาตุ "ทน" ที่มี นิบาต นญฺ นำหน้า คำนี้ในเบื้องต้นมีความหมายว่า "การไม่อดกลั้น" คำว่า โรษ" มาจาก รุษ ธาตุ "ทำอันตราย" คำว่า โรษ ในเบื้องต้นแปลว่า "การแสดงความรุนแรง" นักวิจารณ์ชื่อ ศรีปุราณี อธิบายสองคำนี้ว่า อมรฺษ คือ "การไม่อดกลั้น" และ โรษ คือ ความโกรธ หรือ ความโกรธที่มีอยู่เป็นเวลานานและความโกรธชั่วครู่ นิดหน่อย

ที่กล่าวมาแล้ว เป็นเพียงตัวอย่างที่เพียงเล็กน้อยที่ยกมาแบบสุ่ม ยังมีตัวอย่างอีกมากมายที่จะสามารถวิเคราะห์ในทำนองนี้.

(ตกหน้า ๔)

สำหรับ หสต กับ ปาณิ ก็มีความหมายต่างกัน หสต คือ ส่วนของแขนตั้งแต่ข้อศอกลงไป จะเห็นได้จากการใช้คำว่า หสต ในมาตราวัด ซึ่งเท่ากับ ๒๔ องคุล (นิ้ว) หรือ ๒ วิตสติ (คืบ) ส่วน ปาณิ คือ ส่วนของแขนตั้งแต่ข้อศอกลงไป

สิกตา ศรกรา และวาลุกา มักจะใช้ปะปนกัน แต่ในคัมภีร์รามายณะ คำเหล่านี้ปรากฏอยู่ด้วยกัน ซึ่ง นีลกัณฐ อธิบายความแตกต่างของแต่ละคำดังนนี้ สิกตา คือ หินละเอียดจนเป็นฝุ่น ศรกรา คือ กรวดเม็ดเล็ก ๆ วาลุกา คือ สิกตา ผสมกรวดเม็ดโต ๆ

ในธาตุปารุ ของปาณินิตอนหนึ่งกล่าวว่า ตรช ภรตส ภรตสเน ซึ่งแสดงว่า ตรช ธาตุและภรตส มีความหมายเหมือนกัน แต่ในคัมภีร์รามายณะสองคำนี้ใช้ร่วมกัน

จะตรงกับคำพังเพยที่รู้จักกันดี

คัมภีร์อมรโกศ กล่าวว่า เกยูร มีความหมายเหมือนกับ องฺคท แต่เราพบคำสองคำนี้วางไว้ติดกันในคัมภีร์รามายณและมหาภารต นี้แสดงว่า ความหมายของสองคำนี้ในสองคัมภีร์นั้นขัดกันกับอมรโกศ ผู้อธิบายคัมภีร์รามายณะ คือ ราม, โควินทราช และ มเหศวรตีรถ ต่างให้ความหมายของคำสองคำนี้ไว้ (ตกต่อหน้า ๕) คล้ายคลึงกันคือ องฺคท คือ เครื่องประดับโคนแขน ส่วนเกยูร คือ เครื่องประดับท่อนล่างของแขน /แสดงว่า ความหมายแย้งกับปาณินิ ผู้อธิบายคัมภีร์รามายณ อธิบายความต่างของธาตุสองตัวนี้ว่า ตรชน คือ การทำให้ตกใจกลัวโดยไม่ใช้คำพูด แต่ใช้การเคลื่อนไหวบางส่วนของร่างกาย ส่วน ภรตสน คือ การทำให้ตกใจกลัวโดยใช้คำพูด บทละคอนเรื่อง ศากุนตล และคัมภีร์อมรโกศ ก็สนับสนุนการอธิบายนี้

อศฺรุ และ บาษฺป ต่างก็แปลว่า น้ำตา แต่ทั้งสองคำมีความหมายแตกต่างกันอยู่ บาษฺป คือ น้ำตาที่ทำให้ลำคอขัด หลักฐานสนับสนุนความหมายนี้มีอยู่ในรามายณและเรื่องศากุนตล ราฆวภฏฺฏ อธิบายว่า บาษฺป คือระยะต้น ๆ ของน้ำตา ทีปติ กานติและทยุติ แปลว่า แสงสว่างที่รุ่งเรืองเหมือนกันหมด แต่ใช้จำกัดกับวัตถุต่างกัน ในมหาภารตคำเหล่านี้ใช้กับวัตถุต่าง ๆ กัน คือ ทีปติ ใช้กับ สูรฺย กานฺติ ใช้กับ อินฺทุ และทฺยุติ ใช้กับ ชาลุน (ไฟ) แต่ใน รามยณ ต่างจาก มหาภารตเล็กน้อย คือ ทฺยุติ ใช้กับ ทิวากร (พระอาทิตย์)

อติถิ และ อภฺยาคต แปลว่า "ผู้มาเยี่ยม" เหมือนกัน แต่ อติถิ หมายถึง ผู้มาเยี่ยมที่ไม่เคยรู้จักมาก่อน อภฺยาคต คือ ผู้มาเยี่ยมที่รู้จักกันมาก่อน

คัมภีร์อมรโกศ กล่าวว่า มรุ และ ธนฺวนฺ มีความหมายเหมือนกัน แต่ในมหาภารตและภาควต ใช้คู่กันแสดงว่าสองคำนี้ความหมายไม่เหมือนกัน นีลกัณฐ อธิบายในตอนหนึ่งของมหาภารตว่า มรุ คือ พื้นที่ที่ปราศจากน้ำ ธนฺวนฺ คือ พื้นที่ที่แห้งแล้วไม่มีต้นไม้ขึ้น ศรีธร อธิบายข้อความในภาควตว่า มรุ คือพื้นที่ที่ปราศจากน้ำ ธนฺวนฺ คือพื้นที่น้ำขาดแคลน จะเห็นว่า ผู้อธิบายมีความเห็นแตกต่างกันเล็กน้อย ในความหมายของคำว่า ธนฺวนฺ แต่ความแตกต่างนี้ไม่มีความสำคัญอะไร

นฺยาส และ นิเกฺษป พบอยู่ด้วยกันในกามสูตฺร ชยมงฺคลา อธิบายว่า นฺยาส คือของฝากในระยะสั้น นิเกฺษป คือของฝากในระยะยาว ในหนังสือชื่อ วิมานสฺถาน จรกกล่าวถึงข้อบกพร่องต่าง ๆ ของถ้อยคำ ในข้อบกพร่องเหล่านั้นมีสอง คือ อนรฺถก และ อปารฺถก ซึ่งจรกอธิบายว่า อนรถก คือถ้อยคำที่เพียงแต่เอาคำพูดมาเรียงกันไม่มีความหมายอะไร ส่วน อปารฺถก คือถ้อยคำที่มีความหมายอยู่บ้าง แต่ขาดความเป็นปึกแผ่น

คัมภีร์ภาควต ใช้คำว่า อุทฺยาน, อุปวน และ อาราม ติด ๆ กัน ศรีธร อธิบายว่า อุทยานคือสวนที่มีผลไม้มาก อุปวน คือสวนที่มีดอกไม้มาก ส่วนอาราม หมายถึงส่วนเพื่อแสวงหาความเพลิดเพลิน นีลกัณฐ อธิบายข้อความในมหาภารตต่อไปนี้ -

(๑) ลตาวลฺลีศฺจ เวเคน วิกรฺษนฺ ปาณฺฑุนนฺทน

(๒) วฤกฺษคุลฺมลตาวลฺลฺยาสฺ ตวกฺษาวาสฺ ตฤณ ชาตยะ

คือในข้อแรกเขาอธิบายว่า ลตา (เถาวัลย์) เคลื่อนที่ไปบนพื้นดิน วลลี เคลื่อนที่บนต้นไม้ สำหรับข้อสองเขาอธิบายอย่างตรงกันข้าม คือ ลตา แขวนอยู่บนต้นไม้และอื่น ๆ เหมือน กุชฺฐี เป็นต้น ส่วน วลลี เช่น ศฺษมาณฺฑ เป็นต้น เลื้อยไปบนพื้นดินและอยู่บนดินเป็นเวลาหนึ่งปี

ที่กล่าวมาแล้ว เป็นเพียงตัวอย่างที่เพียงเล็กน้อยที่ยกมาแบบสุ่ม ยังมีตัวอย่างอีกมากมายที่จะสามารถวิเคราะห์ในทำนองนี้.

(ตกหน้า ๔)

สำหรับ หสต กับ ปาณิ ก็มีความหมายต่างกัน หสต คือ ส่วนของแขนตั้งแต่ข้อศอกลงไป จะเห็นได้จากการใช้คำว่า หสต ในมาตราวัด ซึ่งเท่ากับ ๒๔ องคุล (นิ้ว) หรือ ๒ วิตสติ (คืบ) ส่วน ปาณิ คือ ส่วนของแขนตั้งแต่ข้อศอกลงไป

สิกตา ศรกรา และวาลุกา มักจะใช้ปะปนกัน แต่ในคัมภีร์รามายณะ คำเหล่านี้ปรากฏอยู่ด้วยกัน ซึ่ง นีลกัณฐ อธิบายความแตกต่างของแต่ละคำดังนี้ สิกตา คือ หินละเอียดจนเป็นฝุ่น ศรกรา คือ กรวดเม็ดเล็ก ๆ วาลุกา คือ สิกตา ผสมกรวดเม็ดโต ๆ

ในธาตุปาฐ ของปาณินิตอนหนึ่งกล่าวว่า ตรช ภรตส ภรตสเน ซึ่งแสดงว่า ตรช ธาตุและภรตส มีความหมายเหมือนกัน แต่ในคัมภีร์รามายณะสองคำนี้ใช้ร่วมกัน

จะตรงกับคำพังเพยที่รู้จักกันดี

คัมภีร์อมรโกศ กล่าวว่า เกยูร มีความหมายเหมือนกับ องฺคท แต่เราพบคำสองคำนี้วางไว้ติดกันในคัมภีร์รามายณและมหาภารต นี้แสดงว่า ความหมายของสองคำนี้ในสองคัมภีร์นั้นขัดกันกับอมรโกศ ผู้อธิบายคัมภีร์รามายณะ คือ ราม, โควินทราช และ มเหศวรตีรถ ต่างให้ความหมายของคำสองคำนี้ไว้ (ตกต่อหน้า ๕) คล้ายคลึงกันคือ องฺคท คือ เครื่องประดับโทนแขน ส่วนเกยูร คือ เครื่องประดับท่อนล่างของแขน /แสดงว่าความหมายแย้งกับปาณินี ผู้อธิบายคัมภีร์รามายณ อธิบายความต่างของธาตุสองตัวนี้ว่า ตรฺชน คือ การทำให้ตกใจกลัวโดยไม่ใช้คำพูด แต่ใช้การเคลื่อนไหวบางส่วนของร่างกาย ส่วน ภรฺตสน คือ การทำให้ตกใจกลัวโดยใช้คำพูด บทละครเรื่อง ศากุนตล และคัมภีร์อมรโกศ ก็สนับสนุนการอธิบายนี้

อศฺรุ และ บาษฺป ต่างก็แปลว่า น้ำตา แต่ทั้งสองคำมีความหมายแตกต่างกันอยู่ บาษฺป คือ น้ำตาที่ทำให้ลำคอขัด หลักฐานสนับสนุนความหมายนี้มีอยู่ในรามายณและเรื่องศากุนตล ราฆวภฏฏ อธิบายว่า บาษฺป คือระยะต้น ๆ ของน้ำตา ฑีปติ กานติและทฺยุติ แปลว่า แสงสว่างที่รุ่งเรืองเหมือนกันหมด แต่ใช้จำกัดกับวัตถุต่างกัน ในมหาภารตคำเหล่านี้ใช้กับวัตถุต่าง ๆ กัน คือ ฑีปติ ใช้กับ สูรฺย กานฺติ ใช้กับ อินฺทุ และทฺยุติ ใช้กับ ชาตฺน (ไฟ) แต่ใน รามายณ ต่างจาก มหาภารตเล็กน้อย คือ ทฺยุติ ใช้กับ ฑิวากร (พระอาทิตย์)

อตีต และ อภฺยาคต แปลว่า "ผู้มาเยี่ยม" เหมือนกัน แต่ อตีต หมายถึง ผู้มาเยี่ยมที่ไม่เคยรู้จักมาก่อน อภฺยาคต คือ ผู้มาเยี่ยมที่รู้จักกันมาก่อน

คัมภีร์อมรโกศ กล่าวว่า มรุ และ ธนฺวนฺ มีความหมายเหมือนกัน แต่ในมหาภารตและภาควต ใช้คู่กันแสดงว่าสองคำนี้ความหมายไม่เหมือนกัน นีลกัณฐ อธิบายในตอนหนึ่งของมหาภารตว่า มรุ คือ พื้นที่ที่ปราศจากน้ำ ธนฺวนฺ คือ พื้นที่ที่แห้งแล้วไม่มีต้นไม้ขึ้น ศรีธร อธิบายข้อความในภาควตว่า มรุ คือพื้นที่ที่ปราศจากน้ำ ธนฺวนฺ คือพื้นที่น้ำขากแคลน จะเห็นว่า ผู้อธิบายมีความเห็นแตกต่างกันเล็กน้อย ในความหมายของคำว่า ธนฺวนฺ แต่ความแตกต่างนี้ไม่มีความสำคัญอะไร

นฺยาส และ นิเกฺษป พบอยู่ด้วยกันในกามสูตฺร ชยมงฺคลา อธิบายว่า นฺยาส คือของฝากในระยะสั้น นิเกฺษป คือของฝากในระยะยาว ในหนังสือชื่อ วิมานสฺถาน จรกกล่าวถึงข้อบกพร่องต่าง ๆ ของถ้อยคำ ในข้อบกพร่องเหล่านั้นมีสอง คือ อนรฺถก และ อปารฺถก ซึ่งจรกอธิบายว่า อนรฺถก คือถ้อยคำที่เพียงแต่เอาคำพูดมาเรียงกันไม่มีความหมายอะไร ส่วน อปารฺถก คือถ้อยคำที่มีความหมายอยู่บ้างแต่ขาดความเป็นปึกแผ่น

คัมภีร์ภาควต ใช้คำว่า อุทฺยาน, อุปวน และ อาราม ติด ๆ กัน ศรีธร อธิบายว่า อุทยานคือสวนที่มีผลไม้มาก อุปวน คือสวนที่มีดอกไม้มาก ส่วนอาราม หมายถึงส่วนเพื่อแสวงหาความเพลิดเพลิน นีลกัณฐ อธิบายข้อความในมหาภารตต่อไปนี้ -

(๑) ลตาวลฺลีศฺจ เวเตน วิกรฺษนฺ ปาฑฺยุนนฺทน

(๒) วฤกฺษวลฺลฺยลตาวลฺลฺยาสฺ ตวกฺษาวาสฺ ตฤณ ซาตยะ

คือในข้อแรกเขาอธิบายว่า ลตา (เถาวัลย์) เคลื่อนที่ไปบนพื้นดิน วลลี เคลื่อนที่บนต้นไม้ สำหรับข้อสองเขาอธิบายอย่างตรงกันข้าม คือ ลตา แขวนอยู่บนต้นไม้และอื่น ๆ เหมือน ดุชฺจี เป็นต้น ส่วน วลลี เช่น ดุษมาฤฑ เป็นต้น เลื้อยไปบนพื้นดินและอยู่บนดินเป็นเวลาหนึ่งปี

THE STORY OF UDAYANA AND VASAVADATTA THROUGH THE AGES

-- Dr. Satya Vrat Shastri,
Professor of Sanskrit,
University of Delhi.

One of the most popular stories in Sanskrit literature, the story of Udayana and Vasavadatta forms the subject matter of many a work. The story in general in brief is :

Udayana Vatsaraja, the descendant of the great Pandavas, is the ruler of Kausambi. He is highly gifted in the art of lute playing and is fond of taming wild elephants. His neighbour Canda Pradyota of Avanti, also known as Mahasena,[1] has a daughter named Vasavadatta.[2] She is young and extremely beautiful and her father intends betrothing her to Vatsaraja. He sends a messenger to Udayana asking him to be a tutor to his daughter in music and come to Avanti to teach her. The latter refuses out of sheer self-esteem and returns the messenger with the counter-message that the king had better send his daughter to him to take lessons in music. Pradyota feels insulted and conspires to entice him. He places a large blue elephant in the forest adjoining the borders of his kingdom and keeps a body of armed soldiers concealed nearby. Arrangements are already made to inform Vatsaraja about the existence of such an auspicious elephant. As Vatsaraja is out of his capital on a hunting expedition to Venuvana on the frontiers of his kingdom, the elephant is placed in the Nagavana at a distance of

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1. KSS. and the BKM. differentiate between Pradyota and Mahasena mentioning them as rulers of Magadha and Avanti respectively. (KSS = Kathasaritsagara; BKM = Krhatkathamanjari).

2. She was born with the blessings of Vasava (Indra) and therefore was named after him 'as given by Vasava', i.e. Vasavadatta.

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a couple of leagues from there. He runs to the spot with scant attendants, thinking that the blue elephant would get charmed by his lute. He approaches it all alone, but is surrounded by Pradyota's soldiers, taken captive and transported to Avanti.

When the news of his capture reaches Kausambi his minister Yaugandharayana with some other confidants sets out to obtain the release of his master from Pradyota. They reach there and secretly begin to work for their mission.

Once it so happens that an elephant runs amuck and creates havok. At this juncture Udayana's help is sought and the wild elephant is tamed by him. So he is granted some concessions for this heroic deed and is appointed music teacher to Vasavadatta. They fall in love with each other and their love ripens through their constant meetings and the marriage is consummated by the Gandharva rites. King Vatsaraja takes Vasavadatta into confidence and makes her willing to elope with him. For this a suitable opportunity is awaited. The conspiracy of the minister Yaugandharayana to make the elephantess 'Bhadravati' furious succeeds and they run away to Kausambi.

There the king drunk with the beauty of Vasavadatta and indulging himself wholly in merry-making, neglects the imperial duties completely. After some time the Vatsa Kingdom is invaded by an aggressor named Aruni from Pancala and the king is forced to live in the village of Lavanaka.

In these circumstances the only remedy the Vatsa minister could see is an alliance with the powerful neighbouring king of Magadha and they only way of effecting this is to establish matrimonial relati with him, in other words, to wed their king to Padmavati, the siste

of Darsaka, the king of Magadha. But Udayana is too deeply attached to his queen Vasavadatta to entertain any such proposal. Vasavadatta's co-operation is then sought. She readily accepts the scheme of the minister and consents to lead a life of grass-widowhood till it is carried out. Ultimately one day when the king is on a hunting expedition the royal pavilion is set on fire and a rumour is spread that Vasavadatta and the minister have perished in the conflagration.

Vasavadatta along with the minister Yaugandharayana leaves for Magadha, disguised as his sister. There she is put in the charge of Padmavati by the minister under the pretension that she is his sister whose husband had gone abroad on a journey. Vasavadatta lives with Padmavati under the assumed name of Avantika. After some time a messenger is sent by the minister of Vatsaraja for the hand of Padmavati and the king's ~~chmx~~ consent is sought and within a few days Padmavati is married to Udayana. Thus, with the help of the Magadha prince and of Mahasena, the aggressor Aruni is defeated and the lost kingdom of Kausambi is recovered. Udayana with his newly wedded queen Padmavati returns to his kingdom. At this point the secret of Vasavadatta's disguise is disclosed and she is again united with her husband. Their mission is fulfilled.

DRAMATIC TOUCHES IN THE STORY

Bhasa while dealing with the story adds that after their elopement their marriage was recognised by Vasavadatta's parents and was formally celebrated with their painted scrolls. Again, Vasavadatta is entrusted to Padmavati in a hermitage where she had come to pay her respects to the Queen Mother. The enormity of Vasavadatta's sacrifice can be judged from her pathetic remark at the time when she is asked to weave a garland for Padmavati's marriage.

The dramatic story of the Svapnavasavadatta reads that after a few days of the royal marriage Vasavadatta accompanies Padmavati to a pleasure-garden. At the same time the king Udayana and his friend Vidusaka also reach there. Vasavadatta requests Padmavati to hide themselves behind a bower to avoid the sight of strangers, and hidden there she hears the king confessing his great love for Vasavadatta.

In some other scene Vasavadatta is informed of Padmavati's severe headache and she rushes to the Ocean-Pavilion to comfort her. There mistaking the sleeping person for Padmavati she sits on the bed, bur soon after, from the dream-talk of the sleeping person she comes to know that he is none but her own beloved husband Udayana. Then for fear of being recognised she slips away from there.

Udayana with his newly wedded queen and her retinue is back to his kingdom. There comes the messenger from Mahasena with congratulations on victory and with a picture-scroll of the confirmation of the marriage of Udayana and Vasavadatta. Out of curiosity and respect Padmavati looks at the pictures and finds resemblance of Vasavadatta to Avantika entrusted to her care. Presently, Yaugandharayana, in the guise of a Brahmana appears on the scene to claim his sister. The whole mystery is then solved by the minister and everything ends happily.

But the story as depicted by Matrraja Ananga Harsa differs in many respects from that of Bhasa. In his drama 'Tapasavatsaraja' the minister has a personal interview with the queen Vasavadatta and acquaints her with the crisis in the state. Moreover, he takes into confidence her father Mahasena and induces him to force Vasavadatta to accept the plan for the good of the state. So a letter from her

father is brought to her with a demand for sacrifice. She agrees to the proposal and it is some time after the rumour of the conflagration is spread that she under the guise of a Brahmana's sister is put under the care of Padmavati. This helps create a natural atmosphere in the development of the story. Padmavati has been represented as already cherishing love for Udayana. The king on the prediction of a holy man goes to Magadha to marry Padmavati with the hope that by doing so Vasavadatta may be recovered by him. The victory of the king's armies is reported and while on his way back to his capital he comes to Prayaga and there determines to immolate himself, being disappointed in his efforts to find Vasavadatta. Vasavadatta is also brought there by the minister Yaugandharayana. Out of self-reprosch she also determines to immolate herself. It is so arranged that both the funeral pyres made for them are near to each other. It is when Vasavadatta is ready to immolate herself that the minister rushes to the king (who is also preparing for the same end) with the request to protect his sister from burning herself in the fire. The king rushes towards her and both recognise each other and the mystery of the whole plot is unravelled by the minister Yaugandharayana. They are reunited and come back to their kingdom with all good successes and prosperity.

Now there comes the story of her later life based on the two dramas of Sri Harsa. From the point of Vasavadatta's life both the stories run similarly. She is the senior-most queen of the realm, enjoying all the privileges of her position. But after some time eighter by the tricks of the ministers or accidentally two new faces appear to share her undivided love for the king. So she grows jealous

and adopts some severe means to get rid of them but to her great surprise she finds them at last her own kith and kin and forgives them and allows the king to fulfil his desire. The two targets of her cruel treatment are Sagarika and Ratnavali.

THE POPULARITY OF THE LEGEND AND THE TREATMENT OF IT IN SUBSEQUENT VERSIONS.

Udayana, the king of Vatsa is the central figure in a large number of Sanskrit stories of love and adventure. The historical Udayana appears in the Puranas as a rule of the Paurava dynasty. His name appears among the twenty-nine Puru kings, tracing their lineage to Arjuna, the hero of the Mahabharata war. They removed their capital from Hastinapura to Kausambi as the former capital had been destroyed by the floods of the Ganges. But the Jejune chronicles mention him as the fifth from the last king of the line and the successor of Satenika and predecessor of Vahinara.[1] From a passage in one of the Buddhist canonical writings we learn that he reigned shortly after the death of the Buddha[2] and consequently he was a contemporary of Canda Pradyota of Avanti; of 'Pasenadi' (Prasenajit) and his son 'Vidudabha' of Kosala; and of 'Bimbasara' (Jain Srenika) and his son 'Ajatasatru' of Magadha.[3] Most of the historians of the

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1. See F.E. Pargiter 'The Purana Text of the Dynasties of the Kali Age', pp.3-8 Oxford 1913.

2. Cullavagga III.12-15 ed. H. Oldenberg, 'The Vinaya Pitaka',2, 290-292, London 1880.

3. History of Ancient India by R.S. Tripathi, p.90; Majjhima Nikaya 108 -- Gopakamogga.

present day agree on these points and establish matrimonial relations of Udayana with Avanti, Magadha and Anga kingdoms.[1] Moreover, the literary figure of king Darsaka, the ruler of Magadha, has been identified with the famous ruler Ajatasatru of Magadha,[2] and Padmavati as his sister.

It is not possible even now to trace the origin and the growth of the legends that gathered around the figure of Udayana. But even in the canonical Pali writings we find a few hints of his amorous traits that would make him a suitable hero for romantic adventure,[3] just as his contemporary Pradyota had gained early an unenviable reputation for ferocity. It is, therefore, not surprising that popular fancy should have woven a story that brings the two monarchs together in dramatic contrast, narrating the capture of Udayana through Pradyota's stratagem and the former's subsequent elopement with his captor's daughter as a prize. And who shall say in view of the romantic annals of Rajput chivalry, that there may not have been a kernel of truth in the incident ?[4]

That the story of Udayana had long been popular in the secular literature of India is proved by a statement of Sri Harsa,[5] its use

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1. History of Ancient India by R.S. Tripathi, p.90.

2. Lectures on the Ancient History of India (1919) by R.D. Bhandarkar : Second Lecture.

3. Cullavagga, loc. cit. Samyutta-Nikaya 35-127 (Bharadvaja sutra) ed. L. Feer London 1894.

4. Lectures on the Ancient History of India by Bhandarkar, pp.58-63.

5. Ratna -- Act. II. St. 3. Loke hari ca Vatsaraja caritam. Arthasastra book 9 Ch.7. Drsta hi jivatah punaravrttir yatha Suyatrodayanabhyam.

in the dramas of the early poet Bhasa and many other later poets, and numerous incidental references to it in technical[1] works and classics.[2] Sudraka in his Mrcchakatika refers to Yaugandharayana arousing his friends to free his master Udayana.[3] Damodara Gupta refers to the romantic story of Udayana and Vasavadatta. The dramas Tapasa Vatsaraja, Vinavasayadatta, Unmada Vasavadatta, Ratnavali and Priyadarsika are wholly based on the same theme. The fullest treatment of the Udayana legend in the Pali literature is found in the Dhammapada commentary, a work of the 5th Century A.D.[4] Here we get an account of Udayana's earlier career, his acquisition of the lute to charm the elephants of his protector, the ascetic Allakappa, his captivity, his wooing of Vasavadatta, and his elopement with her on a female elephant named 'Bhadravati'. This portion of the history has been briefly narrated by Buddhaghosa also in his commentary on the Majjhima Nikaya.

For the Jain account of the legend we have the 'Trisasti Salaka Purusa Carita of Hemacandra, the Kumarapala Pratibodha of Somaprabha and the Mrgavati Caritra of Maladhari Devaprabha. In short, they present very few parallels to the episodes which we find in Harsa's dramas, but in general, in the elopement episode they are more in agreement with the Buddhistic accounts than with the Kashmirian version.

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1. Ratna -- Act. II. St. 3. Loke hari ca Vatsaraja caritam. Arthasastra book 9 Ch. 7. Drsta hi jivatah punaravrttir yatha Suyatrodayanabhyam.

2. Meghaduta 1.30. Prapyavantin Udayana katha kovida -- .

3. Mrc. Act. IV. St. 26. Uttejayami suhrdah parimoksanaya Yaugandharayana ivodayanasya rajnah (Aryaka's episode.)

4. Ed. H.C. Norman 1.2. 161-231. London 1909.

Thus we have the main current of Sanskrit and Pali literature down to the eleventh century A.D. before we find a consecutive presentation of the tale in the two works of Kashmirian writers, the famous Kathasaritsagara of Somadeva and the Brhatkathamanjari of Ksemendra. Both claim to be faithful abridgments of the ancient Brhatkatha of Gunadhya. But another abridgment of the ancient Brhatkatha 'Brhatkatha-sloka-samgraha' of Buddha Svamin, which seems more faithful to the original, has proved that the Kashmirian versions are not so faithful as they claim to be.[1] So in the light of the above discussion we come to the conclusion that the legend of Udayana and Vasavadatta had been current among the masses and literary circles for more than one thousand years till it got its legendary form in KSS. and BKM. But out of the so far known authorities on the subject we think Bhasa is the earliest and he has the first-hand knowledge of the historical as well as romantic incidents and has thus presented the story in a most faithful manner. Thus taking Bhasa as a starting point we will consider the treatment of the story by the subsequent writers. As the two dramas, precisely on the same theme on which Bhasa's two dramas are based, have been discovered recently, so first of all let us take

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1. For a detailed study on the subject see :-
   (i) "Udayana as a Historical Personage" -- vide Cambridge History of India, pp.187-188; 308; Dr. Bhandarkar -- Lectures on Ancient History of India, pp.58-63; Pargiter-- Ancient Indian Historical Tradition, pp.285-86.

   (ii) (For legendary sources) -- P.D. Gune. "Pradyota, Udayana and Srenika -- A Jain legend," Annals of the Bhandarkar Research Institute -- July 1920; KSS. Book II. Taranga I-6; Book III. Taranga 1-2; BKM. Book II, III. BSS. Sarga IV -- 18-20. V.89-174.

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in the dramas of the early poet Bhāsa and many other later poets,
and numerous incidental references to it in technical works and dictionaries in his Vaiśeṣikīya sūtra to Jayadevatīrṇa arousing the
friends to free his master Udayana. Vāsudeva Sūrin refers to the
romantic story of Udayana and Vāsavadattā. The dramas Tapasa Vatsarājacaritam, Tāpasa Vāsavadattā, Pratijñāyaugandharāyaṇa and Pratijñāyaugandharāyaṇa are wholly based on the same theme. The fullest treatment of the Udayana legend in the Pali literature is found in the Dhammapada commentary.[4] In a note of the 5th century A.D. Here we get an account of Udayana's earlier career, his acquisition of the lute to charm the elephant of his protector, the ascetic Aliṅgapa, his capture by, his wooing of Vāsavadattā, and his elopement with her as a female elephant to Vatsa-rāṣṭra'. This portion of the history has been briefly narrated by Buddhaghosa also in his commentary on the Dhammapada.

For the Jain account of the legend we have the 'Priyadarśikā' Ratna Śekhara of Devabhadra, the Kathākośa of Śrīcandra and the Kathāvalī Caritra of Maladhārī Devaprabha. In short, the one the Udayana Caritra of Maladhārī Devaprabha. In short, the very few parallels to the episodes which we find in Bana's drama but in Kālidāsa, in the elopement episode they are more in agreement with the Buddhistic accounts than with the Jaina version.

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1. Ratna -- Act. II. St. 8. Ṛṣna Mati ca Śaiśavaṇa caritam.
   Kathāsaritsāgara Book 9 Ch. 7. Śrīna di Jīvaṇa Pūrvavṛtti
   Śrīvatsavyabhicāra.
2. Ratna Śekhara I.20. Priyadarśikā Udayana Kathā Kośa --
3. Ibid. Act. II. St. 23. Śrīdāyaṇī ādhīna Parimalanāyaka
4. Dhammapada Ṭhakathā relaṇ (Cūlaka's epithets.)

4. Ed. H.C. Norman P.T.S. 1871-931. London 1906.

Thus we have the main current of Sanskrit and Pali literature down to the eleventh century A.D. before we find a consecutive presentation of the tale in the two works of Kashmirian writers, the famous Kathasaritsagara of Somadeva and the Brhatkathamanjari of Ksemendra. Both claim to be faithful abridgments of the ancient Brhatkatha of Gunadhya. But another abridgment of the ancient Brhatkatha 'Brhatkatha-sloka-samgraha' of Buddha Svamin, which seems more faithful to the original, has proved that the Kashmirian versions are not so faithful as they claim to be.[1] So in the light of the above discussion we come to the conclusion that the legend of Udayana and Vasavadatta had been current among the masses and literary circles for more than one thousand years till it got its legendary form in KSS. and BKM. But out of the so far known authorities on the subject we think Bhasa is the earliest and he has the first-hand knowledge of the historical as well as romantic incidents and has thus presented the story in a most faithful manner. Thus taking Bhasa as a starting point we will consider the treatment of the story by the subsequent writers. As the two dramas, precisely on the same theme on which Bhasa's two dramas are based, have been discovered recently, so first of all let us take

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In the drama of the early poet Bhasa and many other later poets, [1] has numerous incidental references to it in technical works and elsewhere in his Vrihatkathā tell us to Lauranārāyana crossing his tributary to free his master Udayana. Somadeva Bhaṭṭa refers to the romantic story of Udayana and Vasavadattā. The Brahma Purāṇa Vatsarāja, Udayanacaryadatta, Unmada Vasavadattā, Ratnavali and Priyadarsikā are wholly based on the same theme. The fullest treatment of the Udayana legend in the Pali literature is found in the Dhammapada commentary, a work of the 5th century A.D. Here we get an account of Udayana's earlier career, his acquisition of the lute to charm the elephants of his protector, the ascetic Pilindapa, his capture, his wooing of Vasavadattā, and his elopement with her on a trained elephant named 'Dhanavati'. This portion of the history has been briefly narrated by Buddhaghosa also in his commentary on the Dhammapada Jātaka.

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1. Notes -- Act. II. 25. 2. Lake Dark as 'Pilaravja caritra'. Kathasaritsagara book 9 ch. 7. Drama of Jivaka Punarvatta Pratibha Nyayaratnakara.

3. Mahabhaya I.30. Prapyavatis Udayana Kathā kovida --

3. Dhe. Act. IV. 26. 24. Dhanjayani sutthah pathamanaya Tadayana Udayana Vadayana rajah (Upaka's episode.)

4. Ed. T.C. Jones J.A. 181-231. London 1909.

them into consideration. One of them is the 'Vina Vasavadatta' by an anonymous author[1] and closely similar in plot, style and spirit to the 'Pratijna Yaugandharayana' and the other is 'Tapasavatsaraja' by Ananga Harsa Matrraja, agreeing in theme and incidents with the 'Svapnavasavadatta'. Both the dramas, Pratijna and Vina deal with the story, (leaving aside strange mythological stories of the birth of Udayana and Vasavadatta), with the adventures and the capture of Udayana, his romance and elopement. But the most remarkable difference between the two is with regard to the central theme. In the Pratijna Yaugandharayana more importance is attached to the character of the minister Yaugandharayana while in the Vina it has become a secondary thing and the valour and the romance of Udayana have taken precedence over it. Like the story in KSS. it begins with the anxiety of Mahasena about the marriage of Vasavadatta and his seeking of some boon from a god or a goddess,[2] and with this inspiration follows the capture of Udayana. In Pratijna it appears, the plot is executed out of a feeling of sheer jealousy and revenge and it is accidental that the romance takes place. But in the Vinavasavadatta it is purely guided with the intention of marrying Vasavadatta to Udayana.[3] Moreover Bhasa's play does not portray the beginning and

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1. Prof. C.R. Devadhar (Poona Or. Vol.X, p.88) identifies it with Vatsaraja caritam by Sudraka. Shastri (Intro. to Ascarya,p.28--Balamandram Press, 1926) and Kuppuswami identify it with Unmada Vasavadatta of Saktibhadra. Note : Bhasa's criticism of artificial elopement is definitely based on this drama.

2. In Vina he prays to Sankara and in KSS. to Candi.

3. Vina Act. I, pp.5-16.

the development of the romance between the hero and the heroine in its entirety. Not only that, both the principal characters do not at all appear in person on the stage; but in the Vinavasavadatta full three acts (iv-vi) have been devoted to the beginning and the development of their love, and they remain throughout on the stage. Vasavadatta's craze for music which has simply been referred to there has been depicted at length here in Vinavasavadatta. The The music lesson to which Bhasa refers in the Svapna does not occur at all in the Pratijna but in the Vina it actually takes place in a romantic atmosphere.[1] The other incidents like the female elephant Bhadravati getting furious and elopement, etc. are similar in both the plays. A reference to Aruni, a powerful king of Pancala, about whom we do not hear in later versions, is found in this play.[2] It is said that he has an alliance with the king of Ujjain on account of his enmity with Udayana.[3]

The other play which stands in comparison with Bhasa's Svapnavasavadatta is the Tapasavatsaraja. A comparative study of the Svapna, Tapasa and KSS. shows that this drama (Tapasavatsaraja) agrees more with KSS. and BKM. than with Svapna. In Svapna we do not have any knowledge of the outlines of the minister's plot and of the active help of Vasavadatta's brother or father in executing the plot. According

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1. Vina Act I, pp.5-16.
2. Ibid, Act VII. 2.14-16.
3. Ibid, Act I, p.8.

to the legend in the KSS.[1] Gopala, the brother of Vasavadatta, is taken into confidence by the ministers Rumanvat and Yaugandharayana, is called from Ujjayini and the whole plan is explained to him. He goes with them and gives his consent. But in Tapasavatsaraja in place of her brother her father is taken into confidence and instead of his personal presence a letter is obtained from him to persuade Vasavadatta for the great sacrifice.[2] On the point of Aruni's invasion it closely follows the dramatic rather than the legendary version and portrays Vatsaraja as deeply indulging in amorous sports, neglecting the imperial duties and quite indifferent to his formidable enemy Aruni of Pancala.[3] Again there appears Narada before the king starts for sports to Lavanaka and tells him of the coming calamity, which will only be of a limited duration, being followed by prosperity.[4] But in Tapasa the story follows a slightly different pattern. After the ~~xxxx~~ supposed death of Vasavadatta and the minister Yaugandharayana, Udayana is taken to holy Prayaga where a monk named Lamakayana meets him and consoles him with the prediction that he will meet his beloved queen again with the help of his second wife and thus makes him agree to marry Padmavati. The Vidusaka who is himself in the know of the plot takes him to Rajagrha where a Parivrajika, Sankrtyayani, has already been sent with the picture of the king to influence and

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1. KSS. III Lambaka, Taranga, I, St, 22-28.

2. Tapasa, Act. 1, 1-2, hanir balasya sa tam visayopabhoge ... na Pancalam vetti prasabham uparinyastacaranam.

3. KSS. Lambaka III, Taranga I, St. 44.3 ibid,52.

4. kancit kalan ca te duhkham bhavisyati na ca tvaya. tatratimohah kartavyah sukhantam bhavita hi tat.

persuade Padmavati to go in for the king. The plan succeeds and Padmavati following Udayana, who has become a Tapasa, puts on the robes of an ascetic and renouncing her royal palace lives in a garden worshipping the image of the king Udayana.[1] Vasavadatta's meeting with Padmavati takes place in a park as in KSS. and not in the Tapovana as in the Svapna. But in the way Vasavadatta is presented in disguise as the sister of an old Brahmana and as one whose husband has gone abroad, this drama follows Bhasa and not KSS. and BKM. where she is presented as the daughter of Yaugandharayana, an old Brahmana.[2]

In both KSS. and Tapasa, Vatsaraja comes to Rajagrha specially for the purpose of marrying Padmavati; in the former in response to an invitation from the Magadha king, and in the latter directed by the predictions of the monk Lamakayana. In the Svapna, however, he is represented as having come over to Rajagrha on some other mission. In this respect the story of BKM. also is identical with KSS.[3] Again, according to KSS. the king, on the prediction of Narada, is sure that Vasavadatta is living and that it is a plot of the ministers. This agrees well with the consolation of the monk Lamakayana found in other versions of the story. The firm belief of the king in his future reunion with his beloved queen is found in both the KSS. and Tapasa. There is no reference to the unfading garland and the Tilaka in the Tapasa which we find in the KSS. and BKM. and which leads the king

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1. Tapasa, Act. III.

2. BKM. Book III, Lavanaka Padmavativivahah st. 75, Rajaputri suteyam me.

3. BKM. Lavanaka Padmavati vivahah 93.

to suspect that Vasavadatta is living. The self-reproaches of Vasavadatta and her determination for self-immolation described at the end of the play Tapasavatsaraja are also described almost identically in the KSS.[1] of which Bhasa makes no mention.

For the meeting and reunion with Vasavadatta all the authors choose different places. In the KSS.[2] it takes place at Lavanaka after her leaving Magadha, in the Tapasa also it takes place after her leaving Magadha but the place is Prayaga where both the parties are ready to immolate themselves, out of sheer despair on a funeral pyre. Bhasa effects the meeting in the palace of Darsaka following the recognition of Vasavadatta on the painted scroll. These are the major differences found in the different versions of the story.

As we have already referred to all the possible sources of Udayana's legend above, we will now briefly discuss Harsa's treatment of the story. In both the Natikas there are passing allusions to one or the other of the several episodes of the story. The author has freely utilised the sources and presented to us a changed picture of various incidents of the legend. The amorous sports of king Udayana had lond been popular in the secular and Buddhist literature which the dramatist used to the best advantage. The idea of the marriage of Ratnavali is probably the same as we find in the marriage of Padmavati described by Bhasa and others, for it is purely for the

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1. KSS. Lambaka III, Taranga 2 St. 44-47, 64.
2. KSS. Lambaka III, Taranga 2, St. 10; BKM. Book III, 98-90.